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THE UNIVERSITY OF ALBERTA

Folklore in Shakespeare's As You Like It

by

Kirk MacDonald

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF Master of Arts

Department of English

EDMONTON, ALBERTA

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled Folklore in Shakespeare's As You Like It submitted by Kirk MacDonald in partial fulfilment of the requirements for the degree of Master of Arts.

Linda Dégh

Supervisor

Patricia Demers

J. D. Jason

Date Oct. 7, 1988

Dedication

For my loving and patient parents,
Eleanor Vera and Frederick Robert MacDonald,
and

for my grandfathers,
the late Frederick Raymond Currie MacDonald,
a gifted storyteller, "his like shall ne'er be seen again,"
and
William Herbert Turner, poet and logophile,
"gentle, never schooled and yet learned, full of noble device,
of all sorts enchantingly beloved."

Abstract

This thesis argues that Shakespeare's As You Like It shows the influence of the folklore of Shakespeare's time. The relationship between Shakespeare's comedies and folk ritual has been explored extensively by C.L. Barber and Northrop Frye; this study argues that a substantial relationship exists between As You Like It and the folktale. This thesis uses the work of V. Propp and Max Luthi to show structural and stylistic similarities between this play and the folktale. This study also argues that As You Like It resembles the "Cinderella" and "Dragonslayer" tale-types. It also argues that since folklore was all pervasive in Shakespeare's time, it is likely that the audience would be predisposed to view and to respond to this play as they would a folktale.

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I. INTRODUCTION

Any discussion of the comedies of Shakespeare will, upon turning to the topic of Shakespeare's sources, dwell briefly on the indebtedness of Shakespeare to the folklore of his time. After a perfunctory and obligatory reference to this debt, the conversation will speed on to firmer and better travelled ground: Shakespeare and the classics, history, Renaissance and Medieval drama, poetics, politics, Elizabethan society, et cetera. A brief walk through the stacks of any well-stocked university library and a look into any of the many excellent scholarly and popular studies of Shakespeare will mirror the discussion described above: the reader interested in Shakespeare's relationship with the folklore of his time will find, in relation to the other topics listed above, very little indeed.

It is the purpose of this thesis to show that there is a substantial relationship between Shakespeare and the folklore of his time, focussing on As You Like It with occasional reference to one or two of his other plays. This study will attempt to offer structural, stylistic, and typological evidence to support this thesis. A corollary to the thesis is that Shakespeare's audience would, by their very upbringing, be predisposed to view and respond to As You Like It as a work steeped in folklore.

There are a number of important works on the connections between Shakespeare's comedies and seasonal rituals, most notably Shakespeare's Festive Comedy by C.L.

Barber and Northrop Frye's Anatomy of Criticism. However, seasonal rituals comprise only a small part of the body of oral knowledge which we call folklore. Other forms of folklore, such as ballads and folktales, were performed and heard year round, if not daily, and consequently had an influence equal to holiday rituals such as Twelfth Night, Midsummer's Night Eve, or May Day. Currently there is only one book-length study of the influence of popular tales, customs, and superstitions on Shakespeare: Thistleton Dyer's Folk Lore of Shakespeare (London, 1883), a catalogue of the folklore references found in all of Shakespeare's plays. Thistleton Dyer's book shows that there are references to folklore in almost all of Shakespeare's plays; however this aspect of Shakespeare's writing has hardly been touched by scholars.

The work that has been done in the area does indicate how important folklore is to the understanding of Shakespeare's plays and his audience. Kenneth Muir's remarks on Thistledon Dyer's book are appropriate here:

> If one reads the pioneering book by Thistleton Dyer, published nearly a century ago, or the recent book by Roy Palmer on The Folklore of Warwickshire...one will be convinced that anyone brought up in Stratford-upon-Avon in the middle of the sixteenth century would have come into contact with a wide variety of folk customs and superstitions. What is also clear is that any dramatist writing in the last two decades of the sixteenth century could rely on his audience being equally familiar with the same body of material.[1]

The degree to which people living in the sixteenth century

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[1] Kenneth Muir, Shakespeare: Contrasts and Controversies (Brighton: Harvester, 1985) 36.

relied on orally transmitted lore, and the degree to which it shaped their lives was great indeed. Therefore, our understanding of Shakespeare, As You Like It, and Shakespeare's audience might be greatly increased by an examination of their relationship to folklore.

Folkore is present in Shakespeare's other middle comedies: A Midsummer Night's Dream, Twelfth Night, and The Merry Wives of Windsor have all been the subject of studies which show how much they owe to folk ritual.[2] A great deal has also been written about the supernatural folklore that pervades MND and the Herne the Hunter episode of MWW. These folklore approaches to the plays have been useful in understanding these plays. Likewise a structural, typological, and stylistic analysis of these plays would no doubt prove useful, but due to considerations of space this study will focus exclusively on **AYL**.

In Shakespeare's time folklore was the "education" of the many. All the education and communication for which we rely on print and books, and all the institutions that initiate us into the mysteries of print, were then embodied in and transmitted almost solely by the spoken word in forms of folklore. Below are three resurrected "voices" which describe the scope and power of folklore at that time :

> In ignorant times before women were readers, ye History was handed down from Mother to daughter; and W. Malmesburiensis pickt up his history from ye time of Ven. Bede to his time out of old Songs: for there was no writer in England from Bede to him. So my nurse had the history from the Conquest downe to

---

[2] cf. C.L. Barber and Northrop Frye.

Carl. I in ballad.[3]

> The common people have beene so assotted and bewitched, with whatsoever poets have feigned of witchcraft, either in earnest, in jest, or else in derision; and with whatsoever lowd liers and couseners for their pleasures heerein have invented, and with whatsoever tales they have heard from old doting women, or from their mother's maids, and with whatsoever the grandfoole their ghostlie father, or anie other morrow masse preest had informed them; and finallie with whatsoever they have swallowed up through the tract of time, or through their own timorous nature or ignorant conceipt, concerning these matters of hags and witches: as they have so settled their opinion and credit thereupon, that they think it heresie to doubt in anie part of the matter...[4]

> If a man were permitted to make all the ballads, he need not care who should make the laws of a nation.[5]

This last quotation is from a political pamphlet by an eminent Scottish politician, and of the three it best illustrates, even one hundred years after Shakespeare, how dominant a position and character folklore had over the hearts and minds of the people of England. Fletcher's aphorism comes from a dialogue concerning the difficulties of governing a large city, such as London. Fletcher's thoughts on the ballad represent the thinking of a shrewd

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[3] John Aubrey, Remains of Gentilisme and Judaisme, 1686-7 ed., James Britten, Folklore Society Publications 4 (Nendeln, Liechtenstein: Kraus Reprint, 1967) 67-8.
[4] Reginald Scot, The Discovery of Witchcraft, 1584 ed., (London: Centaur Press, 1964) 389.
[5] Andrew Fletcher of Saltoun, "An Account of a Conversation Concerning the Right Regulation of Governments for the Common Good of Mankind," Selected Political Writings and Speeches, ed. David Daiches (Edinburgh: Scottish Academic Press, 1979) 108.

politician on the effect of popular culture (folklore) on the ruler's ability to govern a people. The quotation shows how even the politicians of the late seventeenth century recognised that folklore ruled the lives of the people far more than laws did. Plato addressed the same problem in the Republic: his response was to banish the poets since there was no other way of countering their all-pervasive and powerful influence. The quotation from Scot's Discovery, a puritan polemic against the survival of folklore and superstition, shows how deeply rooted folk practices were in England and how resistant orally transmitted knowledge was to the inroads of its rival print. The antiquary John Aubrey's remarks show the scope and function of folklore as education. In combination all three hint at how vast a body of knowledge existed at the time, how it was accessible to all, and how it was pre-eminent in shaping the minds of the people of the time.

Why then would Shakespeare find the folk material of his time both useful and attractive as a source of dramatic material? As Berry states above, the majority of Shakespeare's audience would be familiar with the folklore of the time: this would make the dramatic use of folklore attractive to a playwright. In a time when only the few and not the many received a formal education, the "education" of the many occurred, and was transmitted, through the medium of the spoken word. It is difficult for us to imagine life in a culture in which the written word is not ascendent, and

yet all the information that is necessary for daily living, which we receive in the form of books, letters, pamphlets, instruction manuals, newspapers, magazines, signs, directions, diagrams, maps, labels, advertisements and all those electronic media which are in some way derived from the written word, was transmitted in Shakespeare's time by means of the spoken word. Radio and television, which are ostensibly oral, are what Walter J. Ong calls manifestations of secondary orality, since they are based almost entirely on scripts and therefore are typographical in nature.[6] Even those few who had an education were still immersed in that oral culture which ultimately determined the limits of their learning: Ong states that a Renaissance education was a highly rhetorical one, based on rhetorical classical texts, such as the oratory of Cicero; further, the academic world to this date has preserved some of the salient features of this rhetorical/oral program in the form of lectures, oral candidacy examinations, papers presented at conferences, debates, et cetera.[7] Notwithstanding the Renaissance man's textually based education he was more sensitive to the oral culture around him than similarly-educated people are today. A person who did not receive a formal textually-based education would have been totally attuned to the practices of English oral culture. Outside of the school the educated man existed in the same oral environment as his unlettered

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[6] Walter J. Ong, Orality and Literacy: The Technologizing of the Word (London: Metheun, 1982) 115.
[7] Ong, Orality 115.

countryman: both relied on the devices of oral culture as much as, and as unconsciously, as we rely on the written word in signs, cereal boxes, and newspapers.

The function of folklore is varied: it serves as entertainment, but also as a kind of cultural encyclopedia, a form of paideia. This knowledge is embodied in the oral forms which are mnemonically efficient -- proverbs, sayings, ballads, tales, epics, anecdotes, jokes, etcetera-- and which are immediately recognisable to the audience. We in the present must imagine a people far more sensitive to the nuances of some forms of speech than we are now; further, Shakespeare's audience has been sensitive to and educated in folklore for centuries. A specific example of this sensitivity is present in AYL in Act I, scene ii, when Le Beau comes to invite Rosalind and Celia to the wrestling. LeBeau prefaces his invitation with a description of some of the contestants: "There comes an old man and his three sons." Celia immediately replies, "I could match this beginning with an old tale"[8] (AYL I ii 108-9). A verbal cue such as this one provokes an instantaneous reaction: first the recognition, and then the utterance of Celia's awareness that this fragment is a part of a larger narrative/oral structure. No doubt some members of a modern audience might also respond to this oral cue since most people do encounter the residue of our oral past through games, stories, and

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[8] William Shakespeare, As You Like It, The Complete Penguin Shakespeare, gen. ed. Alfred Harbage, (Baltimore: Penguin, 1969) 243-73. Future references will be included in the text.

songs during childhood. However, in our culture story-telling ceases to be an regular event after childhood, whereas in the oral culture of Shakespeare's time stories and songs were the pastime of all ages and qualities of persons. The members of Shakespeare's audience were more likely to respond to these verbal cues than modern audiences, and more deeply since these cues were the foundation of their way of thinking and communicating. In particular the audience would respond to the folktale structure, style, and content (types, motifs) of the cue. It is the argument of this thesis that Shakespeare's comedies, and AYL in particular, strike the same chords in the audiences of his time as the folktale cue did in Celia.

In particular the psychological aspects of folklore, and especially of the folktale, are important here. Both Derek Brewer and Marie Louise von Franz discuss how fairy tales are stories symbolic of the growth of an individual's psyche: von Franz, a disciple of Jung, calls this process "individuation"; Brewer calls it "growing up." Fairy tales describe this process in a very economical but effective form. Since these stories symbolise the growth and development of any or all personalities the characters themselves are painted in the largest and sparest strokes in order that the audience can identify with and participate in the story with a minimum of impediments. Folklorist Max Luthi argues that folktales have a characteristic style that is one-dimensional, depthless, abstract, and isolating for

this very reason: the "willing suspension of disbelief" is made easier when there is little to impede the listener's understanding and sympathy. Folktale characters are familiar now and were certainly familiar in Shakespeare's time. Another advantage to the use of folktale types and motifs is explained by modern psychology. According to C.G.Jung and Marie Louise von Franz the human psyche constantly goes through a process of individuation: the struggle of the spirit to develop into that which it essentially is. Jung defines the term as follows:

> The concept of individuation plays a large role in our (Jungian) psychology. In general it is the process by which individual beings are formed and differentiated; in particular, it is the development of the psychological individual as being distinct from the general, collective psychology. Individuation, therefore, is a process of differentiation, having as its goal the development of the individual personality.[9]

Both Jung and von Franz argue that folktale, myth, and literature often portray this process; folktales can be regarded as the collective expression of this process in symbolic or archetypal form. Consequently, the folktale is in some ways truly a "mirror up to nature, showing virtue her own feature, scorn her own image, and the very age and body of his time his form and pressure"(Hamlet, III ii 20-23).

The seasonal rituals described by Northrop Frye in his books on Shakespeare, and the festivals discussed by C.L.

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[9] C.G. Jung, Psychological Types, trans. R.F.C. Hull, vol. 6 of The Collected Works of C.G. Jung, 20 vols., (Princeton: Princeton UP, 1976) 448.

Barber in his Shakespeare's Festive Comedy were no doubt highly influential in shaping the sensibilities of the audience. However, the folklore of a people is comprised of more than just seasonal ritualistic practices. Folklore has a quotidian aspect that is often overlooked in favor of its larger festive features. Folktales and ballads are performed and heard all year and do not require or demand the mass participation characteristic of seasonal rituals; further, folktales can be told "wherever two or three are gathered together" and ballads can be sung aloud to oneself. As such folktales and folk ballads are perhaps more conducive to individual experience and performance than community oriented seasonal rituals. This difference produces a bias in Shakespearian criticism which emphasises the importance of ritual and myth and deemphasises the influential character of the folktale. Frye discusses the difference between myth and folktale in his book The Secular Scripture:

> Every human society, we may assume, has some form of verbal culture, in which fictions, or stories, have a prominent place. Some of these stories may seem more important than others: they illustrate what primarily concerns their society. They help to explain certain features in that society's religion, laws, social structure, environment, history, or cosmology. Other stories seem to be less important, and of some at least of these stories we say that they are told to entertain or amuse. This means that they are told to meet the imaginative needs of the community, so far as structures in words can meet those needs. The more important stories are also imaginative, but incidentally so: they are intended to convey something more like special knowledge, something of what in religion is called revelation.
>
> The more important group of stories in the middle of a society's verbal culture I shall call myths.... The more peripheral group, regarded by its own society, ...as less important, I shall connect

> chiefly with the word folktale, though other words, such as legend, also belong to it. It is difficult to make an adjective out of the word folktale, so I shall speak of my two types of verbal experience as the mythical and the fabulous.
>
> The difference between the mythical and the fabulous is a difference in authority and social function, not in structure. [10]

Frye's book argues that fabulous literature begins to approach the authority and function of mythical literature when it is upgraded, so to speak, into a literary form, such as a prose narrative. Frye distinguishes the "naive romance," such as the folktale and the marchen, from the sentimental romance, "a more extended and literary development of the formulas of naive romance."[11] Inherent in Frye's distinctions and in his discussion of the romance is the notion that folklore, and specifically, the folktale, has less social authority and has a lesser social function than either myth or romance. To counterpoint this view of the folktale is the work of Marie Louise von Franz and C.G. Jung, which argues that the folktale is authoritative and functional at a personal, individual psychological level:

> ...fairytales take on a function compensatory to a ruling collective attitude. In a kind of romantic, vague form, one finds in a lot of books on fairytales that they are the dreams of people and nations. I think we should take this much more literally. Fairytales actually seem to have a similar function in the set-up of a population as dreams in an individual: they confirm, heal, compensate, counterbalance and criticize the dominating collective attitude, just as dreams heal, compensate, confirm, criticize, or complete the conscious attitude of an individual. That is their tremendous value, and is why they have never been

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[10] Northrop Frye, The Secular Scripture (Cambridge, MA: Harvard University Press, 1976) 6-8.
[11] Frye, Scripture 3.

> suppressed and have never been sucked up by some official religious teaching. This undercurrent survived everywhere, because fairytales functioned as a dream compensation in which those psychological needs, which for some reason were not sufficiently respected in the collective conscious attitude, could be placed.[12]

Von Franz's view of the folktale takes into account the diversity of the human mind and human behavior; moreover, Von Franz's conception of the function of the folktale recognises the human need for diversity of mind and behavior. The essential and vital seriousness of the function of folktales is not given credit by Frye's view of the folktale, which regards it as a form of entertainment. Von Franz's conception of the folktale also complements Frye's view of the authority and function of myth: folktales are, to use two metaphors, at once a counterpoint and the loyal opposition to the dominant myths of a period. Therefore the use of a folktale structure, of the folktale style, and of folktale types and motifs has significance because of the inherently dissenting view that the folktale corpus presents in relation to the dominant myths of the time. Folklore, then would be attractive material for a dramatist to work with and for an audience to see on stage.

Shakespeare is indebted to literary sources for the plot of AYL, and specifically to Thomas Lodge's Rosalynde. The medieval "Tale of Gamelyn" is also cited as a source. Certainly in the case of the former the debt is obvious and much ink has been spilt on the significance, if any, of the

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[12] Marie Louise von Franz, Individuation in Fairytales (Zurich: Spring Publications, 1977) 124.

influence. Shakespeare's changes to Lodge were necessary: no prose romance could be staged without considerable alteration. Prose romances are generally too long, too prolix, and--whatever their appeal to the literate members of the audience --too limited in their audience appeal for the popular stage: "literary" might here be an appropriate synonym for "limited", for again considerations of audience governed the writing of Rosalynde as much as AYL. Lodge's audience is the literate minority-- the "goosequill" set that frequented the booksellers, the Mermaid Tavern, and the coterie theatre of Jonson, Marston, et al. This is not necessarily Shakespeare's audience. The changes made by the playwright indicate that he had a far different, or at least a far wider, audience in mind than Lodge's: the changes made to Rosalynde are not merely occasioned by a change in medium. Shakespeare's alterations show that he was in part writing for an audience no less "educated" or knowledgeable than the "goosequill" set, but whose knowledge was based on a far different, though no less vast or complicated, body of knowledge --the folklore of an oral culture.

Ann Jennalie Cook's book Shakespeare's Privileged Playgoers, which asserts that the leisurely goosequill set did in fact comprise the majority of Shakespeare's audience, is interesting, but ultimately her arguments are no more compelling than those in Alfred Harbage's As They Liked It, which argues that the common man made up the audience in Shakespeare's theatre. Ultimately the composition of the

audience is as irrelevant as it is indeterminate, for two reasons. First, Ms. Cook's privileged playgoers, as she describes them, may have been privileged but not necessarily well educated. As she points out, many of the privileged were enrolled in the colleges, universities, and Inns of Court for the purposes of prestige and social advancement, which required more of a familiarity with tavern, brothel, and theatre than with the classics. The patina of a Renaissance rhetorical education and a talent for, and time to practice, gentlemanly dissipation would not distance the privileged playgoer too far from the commoner in his ability to appreciate and respond to folklore and folktales. Second, the nature of Shakespeare's alterations to his sources, particularly Lodge's Rosalynde, make the "story" more accessible to everyone, educated or not: Sir Philip Sidney himself said, "Certainly, I must confess mine own barbarousness; I never heard the old song of Percy and Douglas that I found my heart moved more then with a trumpet; and yet is it sung but by some blind crowder, with no rougher voice then rude style."[13] Even the truly well-educated were not immune to the beauty of the folktale and folk ballad. Further, folklorists and psychologists agree that the folktale is universally fascinating to and intrinsically a part of human nature: thinkers as disparate as C.G. Jung, Bruno Bettelheim, Maria Louise von Franz, Max

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[13] Sir Philip Sidney, "Apology for English Poesy," 1595 The Renaissance in England, eds. Hyder Rollins and Herschel Baker (Lexington, Mass.: D.C.Heath, 1954) 615.

Luthi, Derek Brewer, Alan Dundes and Stith Thompson have agreed that the folktale is somehow related to and perhaps symbolic of the development of the human psyche. Taking a story and stripping it of those things which tie it to a particular time, place, and literary style effectively broadens its ability to be understood: anyone can enjoy and understand a folktale. It is in part the argument of this thesis that Shakespeare's alterations and additions to his source show an intention to echo the universality and accessibility of the folktale so that everyone could enjoy his play.

As You Like It in particular partakes of many of the structures, types, motifs, and patterns characteristic of an an oral culture, and specifically of the folktale and the folk ballad. Therefore a structural, stylistic, and typological analysis of AYL might be expected to show how similar it is to its less "literary" oral/folk cousins. An examination of the changes made by Shakespeare to his literary sources might also show that the playwright was deliberately altering the material so that the play would "cue," in the manner of the above quotation, the audience's familiarity with and responsiveness to folklore.

So far, the terms "folklore", "folktale", "fairy tale", and "folk ballad" have been used in this thesis; the terms themselves are somewhat vague, and so for the purposes of clarity I will provide definitions. The term "folklore" is the broadest of the the terms. Below are two definitions

that are consistent with the term as used in this study.

> Folklore is that part of a people's culture which is preserved, consciously or unconsciously, in beliefs and practices, customs and observances of general currency; in myths, legends, and tales of common acceptance; and in arts and crafts which express the temper and genius of a group rather than of an individual. Because it is a repository of popular traditions and an integral element of the popular "climate," folklore serves as a constant source and frame of reference for more formal literature and art; but it is distinct therefrom in that it is essentially of the people, by the people, and for the people.[14]

> Although the word folklore is more than a century old, no exact agreement has ever been reached as to its meaning. The common idea present in all folklore is that of tradition, something handed down from one person to another and preserved either by memory or practice rather than by written record. It involves the dances, songs, tales, legends and traditions, the beliefs and superstitions, and the proverbial sayings of peoples every where.[15]

The terms "folktale" and "fairy tale" are included in the above definitions. A "folktale" has been defined as "a general word referring to all kinds of folk narrative."[16] The "folktale" includes narratives such as legends and traditions (sagen), fairy tales (marchen), animal tales, fables, and myths. Folk ballads are verse renditions of folktales. The term "fairy tale" is the English equivalent of the German "marchen." Stith Thompson says that fairy tales differ from legends and sagas in that they are "nearly

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[14] Theodor H. Gaster, "Folklore," Funk and Wagnall's Standard Dictionary of Folklore, Mythology and Legend, ed. Maria Leach (San Francisco: Harper, 1984).
[15] Stith Thompson, "Folklore," Funk and Wagnalls Standard Dictionary of Folklore, Mythology and Legend, ed. Maria Leach (San Francisco: Harper, 1984).
[16] Stith Thompson, "Folktale," Funk.

always fictional in intent."[17] Thompson further defines the fairy tale as follows:

> A considerable number of the tales in Grimm's collection are fairy tales... Such stories as *Snow White, Cinderella, Cupid and Psyche*, and the *Black and White Bride* illustrate their characteristic qualities. These stories are usually located in a never-never land where all kinds of supernatural events occur. The characters are usually not named, but are referred to as a certain "king and queen" and "the youngest daughter." Sometimes very common names such as Jack and Mary Ann may be used, but there is no thought of identifying the characters any further. The fairy tale is full of commonplace expressions and motifs which tend to be used in other tales and to be a part of the general style of the story-teller.
>
> There is a difference in the style of fairy tales from country to country even when the same series of motifs is used. But these differences are much less striking than the common style used in tales of this kind everywhere.[18]

The three analytical tools used in this study are Vladimir Propp's Morphology of the Folktale, Annti Aarne and Stith Thompson's books The Motif Index of Folk-Literature and The Folktale, and Max Luthi's The European Folktale: Form and Nature. Propp's Morphology describes the folktale as a series of thirty-one components or "functions." Propp defines a function as follows: "A function is understood as an act of character, defined from the point of view of its significance for the course of the action" (Propp, 21). For example the function "villainy", which is defined as "The villain causes harm or injury to a member of a family," does not specify the number of characters involved, nor the means or agents of the villainy, nor the kind of villainy

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[17] Stith Thompson, "Fairy tale," Funk.
[18] Stith Thompson, "Fairy tale," Funk.

perpetrated. Thus in AYL, the Duke's coup d'etat and his mistreatment of Rosalind, or Oliver's machinations against Orlando, all constitute separately, or as a whole, an act of villainy which serves to advance the tale to the next function. Propp states, "Functions of characters serve as stable constant elements in a tale, independent of how and by whom they are fulfilled."[19] AYL can be considered as mere variations on a finite and determinable series of Proppian functions. Propp also argues that "the sequence of functions is always identical" (Propp, 21). This might well change if the storyteller chooses to multiply the number of functions for the sake of emphasis or in response to the needs of a particular audience. Further when tales are combined there are often duplicates of functions which structurally may be parallel but which, because of the linear and one-dimensional nature of human speech, must be jumbled together as best the speaker can. Musically this is equivalent to a musician trying to combine two scores while playing one instrument: if he is skillful both musical pieces will be reproduced, perhaps with duplications of notes, bars, or themes, but not strictly in the order in which they appeared in the original scores. For our purposes the same thing happens in oral performance: the folktale is the music; the human voice the instrument. In the above instances Propp's sequence will be departed from; to some

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[19] V. Propp, The Morphology of the Folktale, trans. Laurence Scott, 2nd rev. ed. (Austin TX: U of Texas P, 1984) 21. Future references will be included in the text.

extent Propp anticipates the objections which might be raised to this point by suggesting that multiples of a function be regarded as a composite.

Propp states that there are seven roles in the folktale: hero, villain, donor, magical helper, dispatcher, false hero, and princess. The interaction of the roles in part comprises the matter of the function. One character may play several roles in the fullfillment of a function or functions: for example Oliver is both villain and dispatcher since he commits acts of villainy and dispatches or sends the hero out into the world. A role will often be shared by several characters: i.e. Oliver, Duke Frederick, and the lion share the role of villain. Several functions or roles may be undertaken by one character and, conversely, several characters may be used to act out one role or to carry out one function (Propp, 80-81). The advantages of using Propp's Morphology lie in its ability to break down AYL into a series of functions which can easily be compared and contrasted with other narratives which have also been treated in this manner: the presence of structural "cues" in AYL which resemble structures found in the folktale and the folk ballad are then easily determined. Some conclusions can then be drawn about the play's effect on the audience and its relation to the audience and to the structural aspects of folklore.

Stith Thompson's Motif-Index of Folk Literature works from an entirely different methodology. His work comprises a

vast catalogue of the types and motifs found in European folklore; these types and motifs are the units whose inter-relations constitute a Proppian function. Thompson's works define specifically the characters, the agents, the means, and the actions involved in the function "villainy." For example, Oliver's treatment of Orlando in the first scene of AYL can be broken down into the following components: Orlando is an unpromising hero --the Thompson motif the "swineherd hero"; the villain is an "unnatural relation" (of which the evil stepmother is the most common motif); the villainy itself is an act of "unnatural cruelty" and is also an act of "deception." Thompson's works are detailed enough that motifs and types can be differentiated culturally as well as by kind, so types and motifs common to English folklore can be identified: i.e., "the outlaw hero," Robin Hood. Thompson's works identify specific "cues" in AYL and these will be used to discuss the relation of the audience to folklore and to the play itself.

Propp's Morphology and the Aarne-Thompson Motif-Index do correlate. Propp's work describes generally the tale-types listed in sections 300 to 749 of the Motif-Index. Of this group of tales Orlando's portion of AYL most resembles tale 300, the Dragonslayer. Consequently, I have referred to both the play and the tale described by Propp's work as a dragonslayer tale-type. It is also not a misnomer to refer to a tale as a dragonslayer tale even though it does not actually possess an actual dragon: the dragonslayer

story has gone through numerous protean changes over time.[20] The dragon may be an actual scaly monster as in the tales of Arthur and St. George, or it may be a giant as in the tales of St. Michael and Jack the Giant-Killer, or it may be an ogre, a witch, or a wicked king.[21] To some extent these variations show the mutability of the types and motifs which comprise the roles and functions of a tale, which apparently change without affecting the underlying folktale structure. Thus the peculiarity of a dragonslayer tale with no dragon.

Max Luthi's book The European Folktale isolates and discusses the traits that constitute the folktale style. Luthi states that the folktale is one-dimensional, depthless, abstract, and isolated. All of these stylistic traits will be discussed at length in the second chapter, where it will be argued that Shakespeare has deviated from his sources in a manner that makes the play stylistically like a folktale. For example, one critic has noted that AYL is full of "improbabilities," which she assumes that the audience generously overlooks: i.e. the disappearance of Adam. However, such disappearances are part of the abstract, depthless style of the folktale, where characters who are no longer needed to perform a function simply evaporate. The aesthetic form of the folktale is based on such mysteries;

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[20] Edwin Sidney Hartland, The Legend of Perseus (London: David Nutt, 1894). This book chronicles in great detail the changes the Dragonslayer story has undergone in both myth and folktale.

[21] "Dragon," Funk.

chapter two argues that in some instances Shakespeare has deliberately cultivated this style.

One or two minor studies also merit discussion because they complement the major critical tools used here. One of these minor studies is Clyde Kluckhohn's essay "Recurrent Themes in Myths and Mythmaking." Kluckhohn states that the following are characteristic of folk narratives:

> 1) Duplication, triplication, and quadriplication of elements.
> 2) Reinterpretation of borrowed myths to fit pre-existing cultural emphases.
> 3) Endless varations upon central themes.
> 4) Involution and elaboration.[22]

To a certain extent these characteristics are necessary simply because myth, folktale, and folk ballad are performed orally to an audience: Albert B. Lord's study of the epic, The Singer of Tales, shows that the length of the epic, tale or ballad varied considerably from performance to performance and from singer to singer, depending on the skill of the singer and the responsiveness of the audience. The relative simplicity of the series of functions, their fixity, and the variety of types and motifs available make it extremely easy for an accomplished singer to elaborate greatly on, or to repeat, a function that is being received favourably by his audience. Thus, given a number of minstrels or bards in a variety of situations, there will be a multitude of variants on a single ballad being performed at any one time: an example of this can be seen in the

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[22] Clyde Kluckhohn, "Recurrent Themes in Myths and Mythmaking," The Study of Folklore, ed. Alan Dundes (Englewood Cliffs: Prentice, 1965) 168.

number of ballad variants recorded in the Child collection of English and Scots ballads. The collector of that set of ballads scrupulously gathered as many variants of a single ballad as possible from oral sources. Child did not do as previous collectors such as Sir Walter Scott had done: amend the ballads to conform to current literary tastes or "improve" or "restore" them by his own additions. As such his collection records faithfully the variety and mutability of the ballad in its natural oral environment.

The qualities "multiplication of elements" and "involution/elaboration" apply to individual works and to the corpus of folklore as a whole: in single works these qualities are important because of their rhetorical force ; in the body of folklore as a whole they are important because they emphasise the cultural importance of the contents of the works repeated or elaborated upon. For example, in the Gest of Robin Hood the same episode or function is always repeated: Robin steals from rich and uncharitable clergy and nobles and gives to the needy. On an individual level, that is, in this particular ballad, this emphasises Robin's bravery and charity, admirable and necessary traits in a hero; but since this particular function or episode is repeated throughout the Robin Hood ballads and in other tales and ballads as well, including AYL, the episode must have a larger cultural and psychological significance too. The human effort required to preserve oral materials demands that anything not worth

remembering be forgotten immediately: oral cultures do not hang on to their mental detritus as print cultures do. So when Shakespeare "cues" the audience's familiarity with folklore it is not at all the same as a modern author's making an allusion to another literary text: he is situating his "story" in a whirlwind of present, active, and vital concepts which do not merely govern, but in fact constitute the minds of his audience.

The "cues" which are abundant in AYL, and which are identifiable through the use of Propp's Morphology and Thompson's Motif-Index, and the stylistic traits described by Luthi's European Folktale, struck chords both loud and deep in the mind of Shakespeare's audience: the following chapters are an attempt at a note-by-note reconstruction of the folktale "score" as heard by that audience.

II. CHAPTER ONE

As in most folktales, AYL compresses a great deal of action, information, and incident into brief expository passages for economy of delivery. In the opening Orlando describes the unhappy circumstances that have brought him to his present state. This action and the others which follow comprise a series of functions which Propp calls the "preparatory part of the tale." This series of functions is sometimes, but not always, present before the act of "villainy" which precipitates the main action of the tale. There are seven functions in this preparatory stage: absentation, interdiction, violation, reconnaissance, delivery, trickery, and complicity (Propp, 25-30). Orlando's first speech contains three of these functions.

The first of these functions is "absentation": "One of the members of a family absents himself from home" (Propp, 26). This is a common occurrence in folktales and naturally leads to further actions or functions: it is the source of myriads of wicked step-parents. In this tale the absent family member is Orlando's father Sir Rowland de Boys: this ill engenders all the other ills associated with Orlando and is the ill which is remedied at the end of the play by the various marriages. Generally, the absence of the good father causes all the ills in the play: Rosalind's predicament no less than Orlando's is caused by her father's absence. The composite nature of this function is evident in the description by Charles the wrestler of the good father's

banishment (AYL I, i 93-94). Shakespeare has revealed the two absences as simultaneously as his medium will allow. Shakespeare's introduction to the tale is more direct and economical, as befits a folktale, than the literary sources, both of which have episodes where the father makes a deathbed testament. An absence is the immmediate cause of evil in AYL.

The next two Proppian functions work as a pair: they are the "interdiction" and the "violation." An interdiction can take many forms: sometimes it is in the form of a prohibition, i.e. "Don't go into the forest!", and sometimes it is in the form of a command, i.e. "Go and visit Grandma." The violation of the interdiction has the same effect on the progress of the tale as the fulfillment of the command. The "interdiction/violation" set in the two literary sources is very different from the set in AYL, and is more consistent with the play's folklore, rather than literary, antecedents. In Rosalynde and "Gamelyn" the father is present in the first scenes: he makes a testament which honors the Orlando proto-types (Rosader and Gamelyn) more than their respective elder brothers. This of course offends them greatly; and consequently the elder brothers, who manage the youngest's estate until he comes of age, pillage the estates and do all in their power to abrogate the will and to subvert the character and nobility of their wards. The "command" is contained in the testaments -- honor the bequests. There is also an unspoken second "command" that is universal in most

folklores and literatures in the West, "Be your brother's keeper," but this second violation seems to be subordinate to the violation of the terms of the will. Perhaps this seems so because the terms of the will seem unfair and arbitrary -- the will violates the custom of primogeniture-- and so the eldest are accorded some measure of audience sympathy: their actions, while not creditable, are not motiveless. The Thompson motif which corresponds to this situation is entitled "unnatural cruelty" and the agents of this cruelty are "unnatural relations." The literary sources emphasise the financial aspect of the "interdiction/violation" and the unfraternal and "unnatural cruelty" component of this function is secondary. In AYL the reverse is true. In AYL Shakespeare emphasises the "unnatural cruelty" of Oliver's behavior: Oliver is virtually without motive for his violation of his late father's command to breed his brother well: his brother's inheritance is a mere "thousand crowns" (AYL I, i 80). The emphasis in this scene is on the unnaturalness of Oliver's conduct and on his failure to be his brother's keeper. This is certainly a more compelling kind of villainy or cruelty than that merely motivated by avarice: it has the "primal eldest curse upon't." In Act I, scene i, Oliver treats everyone with whom he comes into contact (Orlando-Adam-Charles) with disdain and insolence -- and for what reason? His speeches to Charles the wrestler and to the audience (AYL I, i 150-9) reveal no motivation as we use the

term; rather we are presented with a "motiveless malignity." Oliver himself does not know why he hates his brother-- as the following speech indicates:

> I hope I shall see an end of him; for my soul, yet I know not why, hates nothing more than he. Yet he's gentle, never schooled and yet learned, full of noble device, of all sorts enchantingly beloved; and indeed so much in the heart of the world, and especially of my own people, who best know him, that I am altogether misprised. (AYL I, i 151-7)

Oliver's speech to Charles, in which he characterises Orlando as a villain, accurately describes the speaker and not the object of his calumnies (AYL I, i 131-43). Oliver is in fact the epitome of the folktale villain and is one half of a folktale commonplace, the opposition of types: i.e. kind/unkind; good/bad; natural/unnatural. Shakespeare has altered the character of the villain to make him consistent with the type as he appears in folklore.

The hero is also subject to an interdiction in the form of a command. The command is again an unspoken one and yet it is very important, not only for this particular function, but for the play as a whole. The play's action revolves around the central conflict between nature and fortune, or in folktale terms "natural and unnatural." Orlando describes his woes in terms suggestive of this opposition; this passage also contains the command which he is compelled to obey.

> Besides this nothing that he so plentifully gives me, the something that nature gave me his countenance seems to take from me: he lets me feed with his hinds, bars me the place of a brother, and as much in him lies, mines my gentility with my education. This is it, Adam, that grieves me; the

> spirit of my father, which I think is within me, begins to mutiny against this servitude. I will no longer endure it, though I know no wise remedy how to avoid it. (AYL I, i 14-23)

The command is essentially "be yourself." This is of course the essence of the whole psychological process of individuation and the motivating force behind all the actions of folktale characters. Rarely does one see a folktale hero engaging in Hamlet-like debates about what he should do or not do: the character always acts as he is compelled to act by his nature. As Max Luthi notes, folktale characters are essentially unreflecting: they act or react but they do not think. All mental or spiritual activity is represented by the actions and interactions of the characters: any changes in character are shown through these actions. This is why Luthi calls the the folktale character "abstract" and "depthless." Orlando's obedience to this command precipitates his conflict with his brother, and moves the tale onto the next function.

The next function in Propp's Morphology is the "reconnaisance", where the villain attempts to gather information about his intended victim. Propp describes the function as follows:

> 1) The reconnaisance has the aim of finding out the location of children, or sometimes of precious objects,etc.
> 2) An inverted form of the reconnaissance is evidenced when the intended victim questions the villain.
> 3) In separate instances one encounters forms of reconnaissance by means of other persons. (Propp, 28)

In AYL this function is seen in Orlando's questioning of

Oliver--number 2 above-- and in Oliver's questioning of Charles the wrestler --number 3. The receipt of this information Propp entitles "delivery." In this case the "reconnaisance/delivery" confirms Oliver's fears of Orlando's spirit and further strengthens his resolve to extirpate that same spirit. Oliver's conversation with Charles provides further evidence of the hero's mettle and allows the villain Oliver to set up his first act of villainy.

The next functions are another paired set: trickery/complicity." In "trickery" the villain "attempts to deceive his victim in order to take possession of him or his belongings" (Propp, 29). In this case Oliver is plotting to have Charles break Orlando's neck, thus ridding the world of a beauty which makes him ugly and also saving himself one thousand crowns. At the end of Act I, scene i Oliver declares that he will do his utmost to see that Orlando sticks his head into his trap: "Now will I stir this gamester... this wrestler shall clear all. Nothing remains but that I kindle the boy thither, which I'll now go about" (AYL I, i 151, 157-9). Orlando's submission to the deception is apparent in his subsequent appearance at the wrestling match: this corresponds to the function "complicity": "The victim submits to deception and thereby unwittingly helps his enemy" (Propp, 30).

The folklore pattern of doubling, tripling, or quadrupling elements is present in the first acts and scenes

of AYL: through Oliver's talk with Charles we hear that another "absentation" has taken place. Charles says, "There's no news at the court, sir, but the old news: that is, the old Duke is banished by his younger brother the new Duke..." (AYL I, i 93-4). In scene ii of the first act a number of the preparatory functions already seen in scene i are repeated. In essence the function is reprised, or duplicated, for emphasis.

The "absentation" function is again repeated at the beginning of scene ii, where the dialogue between Rosalind and Celia also informs the audience that another "absentation" is the cause of yet another character's sorrows. A number of the other functions from the preparatory stages are omitted from the scenes leading up to the act of villainy inflicted upon Rosalind: they are the functions "reconnaisance", "delivery", "trickery", and "complicity". The action proceeds directly to Rosalind's banishment in Act I, scene iii.

The source of Rosalind's troubles is essentially the same as Orlando's in Act I, scene i: she is forbidden to be herself. The "interdiction/command" that she is faced with inevitably leads to her banishment: the unnatural behavior of the Duke demands that she not act in accordance with her own nature ; but the promptings of her own nature, which in Orlando's case is described as "the spirit of my father", has the force of a "command" and inevitably leads to the violation of the "interdiction." This function pair can be

clearly seen in the following dialogue between the Duke and Rosalind:

> Rosalind: I do beseech your Grace
> Let me the knowledge of my fault bear with me.
> Duke Frederick: Let it suffice that I trust thee not.
> Rosalind: Yet your mistrust cannot make me a traitor.
> Tell me whereon the likelihoods depends.
> Duke Frederick: Thou art thy father's daughter, there's enough.
> (AYL I, iii 41-2;51-4)

The violation of his interdiction facilitates, as the preparatory functions are supposed to, the occurrence of the function "villainy." Propp defines this function as follows: "The villain causes harm or injury to a member of the family" (Propp, 31). In this particular expression of the function it is banishment under pain of death.

Let us now return to Orlando, who is about to encounter his brother's first act of villainy. Just as in the preparatory functions involving Rosalind the action so far has led up to this particular function. Orlando defeats Charles but this action again violates the interdiction against the expression of his nature:

> Duke Frederick: What is thy name, young man?
> Orlando: Orlando, my liege, the youngest son of Sir Rowland de Boys.
> Duke Frederick: I would thou hadst been son to some man else.
> The world esteemed thy father honorable,
> But I did find him still mine enemy.
> Thou shouldst have better pleased me with this deed
> Hadst thou descended from another house.
> But fare thee well; thou art a gallant youth;
> I would thou hadst told me of another father.
> (AYL I, ii 202-11)

The Duke's speech reiterates three times his displeasure at

Orlando's parentage, which gives the utterance the ritualistic air of a curse, and this ultimately leads to an act of villainy by the Duke. Orlando, like Rosalind, is to be punished under pain of death, or so it would appear, given the tenor of Le Beau's warning (AYL I, ii 243-7). Ironically, Orlando's triumph has the same effect on his fortunes as if he had lost: Oliver's villainy is ultimately successful.

A number of other functions are present in the action of the first few scenes which tie the hero and the heroine to one another in subsequent functions. Following the incidence of the function "villainy" Propp states that there are four other possible functions. They are as follows:

> 1) lack: One member of a family either lacks something or desires to have something. (There may be a need for a cure or for a person, e.g., a bride.)
> 2) mediation, the connective incident: Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched. (That is, he may go as the seeker hero or the victim hero.)
> 3) beginning counteraction: The seeker agrees to or decides upon a counteraction.
> 4) departure: The hero leaves home.

Following this group of functions is another; this group concerns the receipt of magical aids:

> 5) the first function of the donor: The hero is tested, interrogated, attacked etc., which prepares the way for his receiving either a magical agent or helper.
> 6) the hero's reaction: The hero reacts to the actions of the future donor. (The hero may undergo a test or help or free someone.)
> 7) provision or receipt of a magical agent: The hero acquires the use of a magical agent.

Some, if not all, of these functions are present in Act I,

scenes ii and iii. The "lack" as it relates to spouses applies to both Rosalind and Orlando, since they both fall into a sudden liking for one another. Their conversations with one another fulfill the definition of the function "mediation", in that the "lack" is made known and in that they are both presented with commands to leave. Orlando's "counteraction" and "departure" functions extend into Act II, scene iii; Rosalind's are depicted in I, iii: she and Celia decide to depart in disguise for Arden, and then do so.

The "lack" function can have an obvious psychological dimension. Marie Louise von Franz states that sometimes it is worthwhile to look at the number and sex of the characters present at the beginning of the tale and compare this number with that found at the end of the play. From this perspective the world of the court is unbalanced in that there is a profusion of male characters and an absence of both females and kind parents: Orlando's parents are both absent and so are Rosalind's; there are no wives or mothers; there is one powerful and tyrannous king and father. This obvious "lack" of the feminine is remedied in the other world where there is a good father and future wives and mothers. There are ultimately still more men than women in the Otherworld and even at the play's resolution, but the numbers and the atmosphere there are far more balanced than at the court. The evil and unbalanced state that exists in the court's predominantly male character is evident in the

actions at court: the entertainment that Celia and Rosalind are called to enjoy in act I, scene ii is wrestling. Touchstone quite naturally expresses some surprise at this: "it is the first time that ever I heard that breaking of ribs was sport for ladies" (AYL I, ii 123-5). This is of course different wrestling than the two women have in mind, but it is the only kind of activity that is acceptable to the court. Consequently, when Rosalind "falls" for Orlando the two and their potentially amorous wrestling are banished. This state of affairs foreshadows the manner in which the "lack" will be remedied in the forest.

The functions describing the acquisition of a magical helper are of particular interest because they bind the principal characters to one another in a non-amorous relationship. Orlando wins Rosalind's love, which he reciprocates, when he defeats Charles. But subsequent magical events in the forest which center around Rosalind indicate that she is also filling the role of magical helper. The events preceding the wrestling match have all the marks of a test of courage: Orlando is engaged to fight but the Duke, Rosalind, and Celia all attempt to dissuade him from combat. This corresponds to the function numbered 5 above: "the hero is tested, interrogated, etc." Orlando defeats Charles: this corresponds to function 6. The exchange of the token --Rosalind gives him a chain (AYL I, ii 226-8) -- is significant because it it is a folktale motif, "Magical Objects", that is common in ballads and

folktales and which helps identification, recognition, and eventually reunion and marriage. In this function it is significant because it betokens Rosalind's magical aid in cutting the gordian knot of relationships which hinder the resolution of the tale and the remedying of the "lack" the two suffer.

Rosalind makes claim to magical powers several times later in the tale as part of her disguise as Ganymede. In Act III, scene ii she tells Orlando that she has been raised and taught by "an old religious uncle of mine" (AYL III,ii 325-6). From this point on in the tale the references to this person become more arcane, as does the education Ganymede receives at his hands. In Act V, scene ii, Rosalind reveals that part of her tutelage was magical, thereby giving her the power to heal the now heartsick Orlando:

> Rosalind: Believe you then, if you please, that I can do strange things. I have, since I was three years old, conversed with a magician, most profound in his art and yet not damnable. if you do love Rosalind so near the heart as your gesture cries it out, when your brother marries Aliena shall you marry her. I know into what straits of fortune she is driven; and it is not impossible to me, if it appear not inconvenient to you, to set her before your eyes to-morrow, human as she is , and without any danger.
> Orlando: Speak'st thou in sober meanings?
> Rosalind: By my life, I do, which I tender dearly, though I say I am a magician. Therefore put you in your best array, bid your friends; for if you will be married to-morrow, you shall; and to Rosalind, if you will.
> (AYL V, ii 56-70)

Orlando repeats this intelligence to the Duke Senior just before Rosalind appears with Hymen:

> But, my good lord, this boy is forest born,

> And hath been tutored in the rudiments
> Of many desperate studies by his uncle,
> Whom he reports to be a great magician,
> Obscured in the circle of this forest.
> (AYL V, iv 30-4)

Rosalind now appears as Rosalind and everyone is freed from the difficulties that they were laboring under through her actions. Further, the evil Duke, who is killed in Lodge's Rosalynde, is met and converted from further villainies by "an old religious man" (AYL V, iv 154). Given the compound nature of Rosalind's identity in this tale, and the multiple nature of elements in folktales in general, it seems plausible that this magical figure is Rosalind in her role as magical helper: certainly the above quotations indicate that the two figures are closely linked. This compound "magical helper" figure is an extremely common motif in folktales; the scope of the helper's powers is always vast, as is Rosalind's, and sometimes eclipses the hero, which Rosalind certainly does. Propp notes that the helper "accomplishes everything" (Propp, 50) but always exists solely to serve and obey the hero: this of course is not true of Rosalind. Rosalind exists as a heroine in her own right: I agree with Derek Brewer's argument that AYL contains types and motifs from two fairy tales, one male-centered and one female-centered. Rosalind's magical powers are appropriate for the role of magical helper in the Dragonslayer tale type but are also consistent with her role as heroine in the Cinderella tale type. I will discuss the relationship between the Cinderella tale and Rosalind in the

following chapter.

Rosalind's disguise could also have folktale roots. Rosalind's change in identity has many literary forbears, going back to Greek and Roman comedy. To my knowledge there there is no shapeshifting in English folklore that involves a change in gender. However, the nature and circumstances of Rosalind's transformation are entirely in harmony with shapeshifting and transformations as they occur in folktales and folk ballads. At the very least this transformation is consistent with the use of the motif in folktales; at best Shakespeare's audience might well have regarded the transformation as a Shakespearian addition to the folk-motif's many forms. If the stage necessities of the sex changes are put aside, or considered in terms of the the folklore context, it is possible to look upon Rosalind's change of sex and identity as either an enchantment or as shapeshifting. Shapeshifting is a motif common to the British Isles and in particular those parts still retaining a strong Celtic character. A number of the Scots Border ballads contain this motif: i.e. "Tam Lin", "The Twa Magicians", etc. The Duke Senior makes reference to this power when he cannot find Jaques: "I think he be transformed into a beast,/For I can nowhere find him like a man" (AYL II, vii 1-2). Enchantment and disenchantment fall into the same Thompsonian motif category as shapeshifting --under "Magic." Unlike shapeshifting, where the shifter can change form at will, an enchanted person is trapped in one form

until someone fulfills the conditions of disenchantment. A motif of this kind entitled "the Loathly Lady" is found in the Border ballads and is relevant here. In the ballad "King Henry" a hag arrives at a king's court and demands hospitality. She demands, is served, and eats all the King's horses, hawks, and hounds (roasted) and then drinks the entire contents of the King's wine cellar. She then asks, and is again granted permission, to bed with the King. The result of this enormity of courtesy and self-sacrifice by the King is that he wakes up not to the hag, but to a beautiful woman. She had been laid under an enchantment that lasted until some man "gave her all her will." Chaucer's "Wife of Bath's Tale" uses this folk motif, as does Shakespeare. In AYL Rosalind is trapped in the shape of Ganymede until she receives proof of Orlando's love for her and of his courage. This occurs when the now reformed Oliver presents her with a token of Orlando's bravery and fidelity, the bloody napkin. The effect of this action causes Rosalind to fall partially out of the character of Ganymede --she swoons (AYL IV, iii 151-81)-- and is in effect momentarily "disenchanted." Partial transformations are common in folktales: sometimes they lead to further trials until the hero completes the transformation, and sometimes not. Rosalind is completely transformed when Orlando states he can no longer continue to play games at V, ii 48, or perhaps like the Loathly Lady she has had her fill of his faith, patience, and humility and it is the right time for her to

assume her proper form. From a folktale perspective Rosalind's roles as magical helper in the Dragonslayer tale and heroine in the Cinderella tale overlap here. This allows her to use her magical powers to set right the somewhat skewed sexual relations in the forest --perhaps another act of magic-- and to defeat the evil Duke Frederick. Rosalind fits the role of magical helper quite nicely.

The magical helper function has a number of less obvious duplicates in the tale: Rosalind and Celia steal away the Duke's Clown Touchstone, and Orlando also has the services of the servant Adam. Touchstone can hardly be called magical, and his addition, he is not in Lodge's Rosalynde, belongs primarily to a tradition other than the folktale, i.e. the clown, so he shall be left alone. Adam is present in both sources. In Act II, scene iii of AYL Adam forewarns Orlando of the treachery that awaits him should he return home; Orlando then leaves for the forest, which corresponds to the functions "departure" or "spatial transference between two kingdoms, guidance"(Propp, 50). In "Gamelyn" the hero and the helper deliberately go into the trap set by the villainous older brother and then fight their way out. Adam Spencer conducts himself like a true magical helper and completely overshadows Gamelyn in the slaughter preceding their exit. In the forest he falters and is comforted by the hero Gamelyn. In Lodge's Rosalynde Adam helps the hero Rosader massacre his captors but sustains the faltering youth in the forest. Shakespeare changes the

strength of this character from physical to spiritual: Adam is a model of "faithfulness," a character who is abused by the wicked elder brother and who stays with the younger out of loyalty: Adam provides Orlando with moral strength. This helper figure's disappearance after the end of Act II can be the result of two factors: one, the presence of Rosalind makes him redundant; and two, a learned colleague has pointed out to me that Shakespeare's company may not have had the manpower to keep the part, and so he was written out.

At the beginning of Act II most of the characters have already split into two camps which exemplify the folk opposition of "kind/unkind" or "natural/unnatural": the hero and his helpers are in or on their way to the Otherworld and the villains are at present united in both location and purpose. A number of other opposing sets are also apparent. In AYL there are three sets of siblings: Orlando, Oliver, and the brother Jaques; the two Dukes, Frederick and Senior; and the two women, Rosalind and Celia, who are cousins but who flee in the guise of siblings. Shakespeare has emphasised the distinctions between kind and unkind siblings. By making the two Dukes brothers, which they are not in Lodge's work, he multiplies the "kind/unkind" conflict in the tale by uniting the unkind brothers, not on the grounds of family order (Duke Frederick is the younger, Oliver the older brother), but on the grounds of this folk opposition. Both of these villains are stripped of all

material motivation for their villainies: their pairing, which is not present in the literary sources, only further reduces them to types of the "unkind relative." Celia and Rosalind also make a sharp contrast with the two sets of brothers. Although only cousins their "loves are deeper than the natural bonds of sisters" (AYL I, ii 257-8): the power that binds them is that tenacious quality so often binding characters in folktales --love, faithfulness, loyalty-- and which is exhibited by the good characters, major or minor, throughout Shakespeare's plays. The effect of the sum of these contrasts is that the play, though populated by sometimes complex characters in complex situations, partakes of the starkness of the simplest ballad or folktale, in which Good does battle with Evil.

Act II, scene i is the first instance of another folktale commonplace, the Otherworld. In this play the Otherworld has obvious associations with the Sherwood Forest of the Robin Hood ballads, which shall be discussed in a subsequent chapter, but for the present this forest does partake of the the qualities of the folktale motif in general. It exists parallel to the "normal" world and can be reached by means of a journey or through some special entrance way or test. The forest in this play is one-half of another folktale opposition : this world is natural in a way the court is not. Resolutions of conflicts are possible here through the powers of love and magic; the environment is strange but not inimical to the expression of human nature,

however perverse. The Duke Senior characterises the adversities that face him there as "counsellors/ that feelingly persuade me what I am" (AYL II, i 10-11). This is different from the court where interdictions are made against human nature.

The opposition between court and forest is not the exclusive property of the folktale: this opposition is the basis for a longstanding literary tradition, pastoralism. Obviously Shakespeare is in some way indebted to both the rural folklore and the urban literary traditions. For the purposes of this study I have concentrated on the folk tradition.

Both sets of fugitives undertake an identical journey to this Otherworld: the components of the function are almost identical. Each group contains a hero and a helper and each gains entrance to the Otherworld after a journey and by means of a test. In Act II, scene iv Rosalind/Ganymede comforts the tired Celia, and in an act of charity pities the unhappy lover Silvius and offers to amend the fortunes of old Corin. These acts get them a place in the Otherworld. In Act II scenes vi and vii Orlando and his helper Adam complete the same journey, in which the hero likewise shows comfort and pity to a sufferer and is likewise tested for charity.

The two other entrances to this Otherworld are also occasion for extraordinary events. In Act IV, scene iii Oliver describes how he was rescued by his brother from an

attack by a lioness:

> He threw his eye aside,
> And mark what object did present itself:
> Under an old oak, whose boughs were mossed with age
> And high top bald with dry antiquity,
> A wretched ragged man, o'ergrown with hair,
> Lay sleeping on his back; about his neck
> A green and gilded serpent had wreathed itself,
> Who with her head, nimble in threats, approached
> The opening of his mouth; but suddenly,
> Seeing Orlando, it unlinked itself
> And with indented glides did slip away
> Into a bush, under which bush's shade
> A lioness, with udders all drawn dry,
> Lay couching, head on ground, with catlike watch
> When that the sleeping man should stir;
> (AYL IV, iii 105-17)

To an audience versed in folklore it would be apparent that Oliver has not found his way into the Otherworld and further that he is being menaced by the entranceway guardians, the serpent and the lion. The audience would have noted too that the guardians withdrew upon Orlando's appearance and would not attack until Orlando --an inhabitant of the Otherworld-- had withdrawn and left the interloper to his fate. Oliver continues,

> This seen, Orlando did approach the man
> And found it was his brother, his elder brother.
> .....
> Rosalind:
> But to Orlando: did he leave him there
> Food to the sucked and hungry lioness?
> .....
> Oliver:
> Twice did he turn his back and purposed so;
> But kindness, nobler ever than revenge,
> And nature, stronger than his just occasion,
> Made him give battle to the lioness,
> Who quickly fell before him; in which hurtling
> From miserable slumber I awaked.
> (AYL IV, iii 127-33)

Shakespeare has altered the order of events here: in Lodge it is the brother's movements which precipitate the attack

and the rescue, rather than the hero's decision to rescue his brother.[23] This is a small point, but it does emphasise that Oliver is allowed into the Otherworld, or rescued, through a deliberate act of courage and charity, and not because he is a light sleeper. The action emphasises that the combat with the lioness is a necessity dictated by Orlando's nature.

Duke Frederick's aproach to the Otherworld (in Act V) is also met with a test and a confrontation with an Otherworld inhabitant. In Lodge's Rosalynde the evil Duke also makes for the forest with a mighty power: the army is defeated by the good Duke and his followers and the evil Duke killed in battle (Lodge, 256). In AYL the Duke's exit is much different:

> Duke Frederick, hearing how that every day
> Men of great worth resorted to this forest,
> Addressed a mighty power, which were on foot
> In his own conduct, purposely to take
> His brother here and put him to the sword;
> And to the skirts of this wild wood he came,
> Where, meeting with an old religious man,
> After some question with him, was converted
> Both from his enterprise and from the world,
> His crown bequeathing to his banished brother,
> And all their lands restored to them again
> That were with him exiled.
> (AYL V, iv 148-59)

As discussed above, the figure that meets the Duke on the skirts of the forest is closely linked to Rosalind in her role as magical helper: here the Otherworld figure acts as a gatekeeper as effectively as the snake and the lion. Again

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[23] Thomas Lodge, Rosalynde, Narrative and Dramatic Sources of Shakespeare, ed. Geoffrey Bullough, 8 vols. (London: Routledge and Kegan Paul, 1963) 2:215-7. Future references will be included in the text.

there is an exchange of a kind, a test perhaps, and the Duke is allowed into the forest only after he has acted in a charitable, repentant manner. Shakespeare has structured the entrances into the forest in a manner that could be interpreted by an audience well versed in folklore as a direct allusion to, if not a copy of, the the folktale of the Otherworld.

The Otherworld in the forest possesses the characteristics of the Thompson tale motif "Extraordinary places." This motif is common to most folk ballads and folk tales. In folktales the Otherworld is substantially different from the "real" world: it is a place where wonders happen and where the hero is transported in his quest or in his flight from the villain. Arthur's Isle of Apples and Jack's castle at the top of the beanstalk are both Otherworlds, as are the forests in AYL and MND. Forests are common motifs in folktales: i.e. strange and terrible things happen in the forests in Hansel and Gretel, Robin Hood, Little Red Riding Hood, Sleeping Beauty, Snow White and many others. In the folklore of Shakespeare's time, particularly the ballads of the supernatural, the Otherworld was often the world of the fairy. For example, in the ballads "Tam Lin" and "Thomas the Rhymer" both heroes are transported to the world of the fairy --a perilous journey -- where they view a myriad of wonders and where they subsequently acquire wisdom and magical gifts and powers: Thomas acquires the gift of prophecy and Tam Lin the power of shape-shifting.

In the Otherworld in AYL nearly everyone falls under the enchantment of love, although usually with the "wrong" person. This of course makes this world much different from the world of the court, where love is an almost extinct quality. The forest is that to which LeBeau refers in a speech to Orlando after the wrestling match:"Hereafter, in a better world than this,/ I shall desire more love and knowledge of you"(AYL I, ii 265-6). In the forest this love is possible, and even enforced by enchantment, but the knowledge is as hard to find here as in the world of the court. Notice how quickly the enchantment falls upon Oliver and Celia once he is admitted to the Otherworld. This spell or enchantment is characteristic of Celtic folktales and it has been passed on to English literature through the Medieval ballad and the Arthurian Romance. It has a particular name, "serglige," and corresponds to the Thompson motif "enchantment."

The forest in AYL possesses all the characteristics of the folktale Otherworld. These rather diffuse references to ballads and to Celtic folklore are intended not to illustrate a direct relationship between AYL and these narratives but rather to point out the commonness of strange Otherworlds in the folklore of Shakespeare's time. The popularity of this motif might also indicate that the audience might be familiar with and indeed be expecting some of the strange events there. The Otherworld of the folktale and ballad is somewhat different from the "green world" of

seasonal ritual, as described by Northrop Frye in his Anatomy of Criticism. Frye states that Shakespeare's middle comedies (AYL, Much Ado, Twelfth Night, Merry Wives) are in some measure derived from the "medieval tradition of the seasonal ritual play."[24] Frye describes it as follows:

> We may call it the drama of the green world, its plot being assimilated to the ritual theme of the triumph of life and love over the waste land. In The Two Gentlemen of Verona the hero Valentine becomes captain of a band of outlaws in a forest, and all the other characters are gathered into this forest and become converted. Thus the action of the comedy begins in a world represented as the normal world, moves into the green world, and returns to the normal, goes into a metamorphosis there in which the comic resolution is achieved, and returns to the normal world. In all these middle comedies there is the same rhythmic movement from the normal world to the green world and back again. The green world charges the comedies with the symbolism of the victory of summer over winter.[25]

Both views of Arden forest, as "green world" or as folktale Otherworld, are equally incorrect insofar as they act like Procrustean beds by which a observer can lop off the inconvenient features of the play. However, bearing the critical penchant for mutilation in mind, one can say that the viewpoint which accommodates most of the limbs is the better one. For this reason Frye's view of the forest as green world is too narrow, especially since it over emphasises the positive aspects of rebirth, as if the forest was a cauldron of rebirth out of which all who entered leap skipping like kids. In this play a number of characters

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[24] Northrop Frye, Anatomy of Criticism (Princeton: Princeton UP, 1973) 182.
[25] Frye, Anatomy 182-183

enter the forest but do not leave: at the end of the play the happy couples presumably return to the court but Jaques and Duke Frederick are left interred in a cave. The folktale Otherworld does not have the uniformly regenerative nature of the "green world." Nor does the "green world" satisfactorily explain the presence of so many folktale types and motifs or their presence in multiples, i.e. in folktale pairs or triads. Moreover, the folktale commonplace of the destructive and murderous lover, the demon lover or the cruel fairy queen, which is alluded to in relation to both Rosalind and Orlando and which in some measure is played out by the mis-matched and lovesick forest dwellers shows the powers of natural regeneration in a paradoxically destructive state. This paradox is common in folktales which are often said to symbolise the protean nature of the developing psyche, but it is inappropriate in a seasonal ritual symbolising the triumph of Spring over Winter, where the only thing that dies is death itself. The Forest of Arden and the play in general displays a complexity of structure and content that distances it from a regeneration ritual; in musical terms one might say that the "green world" view sees the play as a single melody, whereas the folktale view hears it as a fugue or a canon.

Frye also states that the green world has a psychological analogy, but his view of the forest as the "dream world of desire" is also inconsistent with the nature of the forest and of the movement of the play in general.

Frye states,

> The green world has analogies, not only to the fertile world of ritual, but to the dream world that we create out of our own desires. This dream world collides with the stumbling and blinded follies of the world of experience, of Theseus' Athens with its idiotic marriage law, of Duke Frederick and his melancholy tyranny, of Leontes and his mad jealousy, of the court party with their plots and intrigues, and yet proves strong enough to impose the form of desire on it. Thus the Shakespearean comedy illustrates, as clearly as any mythos we have, the archetypal function of literature in visualizing the world of desire, not as an escape from "reality," but as the genuine form of the world that human life tries to imitate.[26]

Perhaps Frye's choice of terminology is unfortunate here, but the use of the term "desire" invokes Freudian psychology, no friend to subtlety in literature. Does this make the cycle between the court and the forest an interactive cycle, like a dream, between the id and the ego or superego? In any case Frye's view of the forest as the dream world of desire is subject to the same caveats that the green world view is: it does not satisfactorily accommodate much of the play's action and it is too procrustean. Furthermore, it is incorrect to label the growth that the characters undergo in the forest as the fulfillment of "desire." As I have discussed previously Orlando is compelled by his nature to do what he does: desire is too shallow a word for the essential forces which dictate that he behave in accordance with his true nature. The word "desire" implies an act of will or a choice; this is quite the opposite of Orlando's situation or of any

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[26] Frye, Anatomy 184.

folktale hero since both must obey the dictates of their nature whether they wish to or not. In folktales the characters who are governed by desire usually are dominated by it totally and consequently are presented as demonic or possessed or damned: for example the central figure in the "Wild Hunt" tale type usually damns himself because he has given himself over completely to desire. In the following chapter I will argue that some of the motifs surrounding Jaques are derived from this tale and thus necessitate his exclusion from the marriage feast at the end of the play. Jung and von Franz also regard the folktale as a kind of dream world, but as one in which a plenitude of psychological types and forces are expressed and developed: of these desire is only one part. Frye has overvalued the desire or wish fullfillment aspect of the forest in his view of Shakespeare's comedies. The folktale view of the forest as Otherworld and the Jungian view of the folktale forest as the unconscious world of archetype and stage for individuation subjects the play to less critical and procrustean "trimming" than Frye.

To some extent the "green world" and Otherworld views of the forest and the play are merely east and west views of the same thing. Insofar as the play conforms to the character of a seasonal ritual one can safely say that it might owe a debt, or in part be derived, from, that ritual. But it can also be said that if AYL partakes of the structure, style, and types and motifs of the folktale then

the play owes a debt in that direction. In one instance the play represents a regeneration myth; in the other it symbolises the individuation of the psyche. Depending on one's focus either is correct, but neither exclusively so.

Act III scene i, as short as it is, corresponds to an important Proppian function: it is the "pursuit, or chase, in which the hero is pursued" (Propp, 56). In this scene the villains are united and both sets of fugitives are to be pursued. The manner in which this function is structured further emphasises the folktale oppositions that Shakespeare has been creating in this play: Oliver's exit, like all the others from the court, is the result of an act of cruelty, which is of course the reverse of what is required to enter the Otherworld --an act of kindness. In this instance it is not even his own act of kindness which gains him entrance to the Otherworld, but that of his persecuted brother. This act of Orlando's also follows the folktale opposition of kind/unkind and natural/unnatural: his treatment of Oliver here is the opposite of Oliver's treatment of him at the beginning of the play. Further, as in most Shakespeare plays, the villains are incapable of any sort of community or fellow feeling, and consequently treat each other in the same unnatural manner that they treat the heroes. Duke Frederick's abuse of Oliver contrasts with the natural --that is to say, kind and communal-- manner with which the forest community treats its members and even the evil members of the court when they come under the Otherworld

person's power, as discussed above. This scene moves the action onto the set of functions and serves to highlight the folktale oppositions in the play.

This is in fact an important function since it drives the hero towards the perils and rewards of the Otherworld, which contains the magical help not usually available to the villain. The function further heightens the folktale opposition between kind and unkind and natural and unnatural. The pursuit is part of the unnaturalness of the villain; it is contrasted with the way that nature in the Otherworld spontaneously and unexpectedly provides magical help or knowledge that frustrates the best laid plans of the villain. For example a common motif in folktales is the servant or hunter who is under orders from the Queen or King to kill the heroine in the forest and to return with the victim's heart as proof. Once in the forest the servant experiences "a change of heart" and usually substitutes the heart of a slain beast for that of the intended victim. The futility and unnaturalness of villainy is made apparent by the ease with which nature frustrates it. This process occurs here since Orlando and Rosalind receive much good from their flight, and Oliver himself, like the servant above, fails to carry out the villainous commission given to him by the Duke in III, i.

In the scenes that follow III, i the initial lacks and absences continue unresolved, though the characters continue to seek remedies for these ills, until act IV scene

iii. These cannot begin to be remedied until the villain is defeated. Until that time the inhabitants of the forest labour under the various enchantments previously discussed.

The resolution of the above entanglements is made possible by Oliver's arrival in the forest. Oliver's recitation of the events surrounding his entrance to the forest conforms to the following three Proppian functions:

> struggle: The hero and the villain join in direct combat.
> branding, marking: The hero is branded.
> victory: The villain is defeated.
> (Propp, 51-53)

Oliver's entrance to the Otherworld is occasioned by an act of charity on the part of his brother Orlando. His narrative also has some elements of the Thompson motif "disenchantment." Of particular interest is the snake which had wrapped itself about Oliver's neck and which fled at Orlando's approach (AYL IV, iii 107-13). In folktales snakes are often signs of enchantment. In the folktale "The Monster in the Bridal Chamber" a wife has had a series of husbands, all of whom have died on their weddding night. Her latest husband discovers that she is bewitched and subsequently disenchants her. He does so by magically cutting off her head and forcing the evil spirits possessing her to leave her body: the evil spirits are in the form of serpents. Another form of this motif is in the legend of Saint Patrick driving all the snakes out of Ireland: here too the snakes represent evil spirits. Given a familiarity with folklore it is possible to view the above passage as a kind of

disenchantment: Orlando's presence does not allow the spirit to re-enter Oliver's body (through the mouth) and in the battle that follows Orlando defeats the spirit and frees his brother from the spell. Orlando's combat with the lion, with all the above complexities, corresponds to the function "struggle."

The function "branding, marking" follows from the previous struggle, and in this case the mark is the wound that Orlando receives from the lion. This function moves the story towards the moment when Orlando, through Oliver, presents a token to Rosalind (AYL IV, iii). This action "disenchants" Rosalind, as previously discussed. This token also falls into a category of Thompsonian motifs known as "magical objects", and specifically the motif "magic blood."

The "victory" function does not necessarily end in the death of the villain, merely in his defeat. In this case Shakespeare has departed from the folktale sources and has allowed the villain to be converted to the good. This follows the pattern set down by Lodge's Rosalynde and by the "Tale of Gamelyn", but it differs from the common folktale where the villain is usually killed by the hero. For example, in the "Tale of Gamelyn" and in "The Gest of Robin Hood" the evil sheriff is killed in battle. Unusual mercy is also shown to Duke Frederick at the end of the play, where he is likewise converted, instead of being killed in battle like his literary forbearers Torismond and the evil Justice. In the context of the folktale this change heightens the

opposition of kind/unkind and natural/unnatural, because the heroes are kind to their enemies. In folktales the hero does not forfeit his heroic status by killing the villain, since the villain is the embodiment of the unnatural forces which impede, stunt, or frustrate the regenerative powers of nature. The mercy shown to Oliver and to Duke Frederick at once shows the power of the good forces in AYL and heightens the contrast between good and evil in the play in that the good disdain to use the powers of destruction which had been previously wielded against them. Folktales are often extraordinarily amoral in that the hero can and does commit cruel actions: in a folktale context the hero's cruelty is free from censure since it is an expression of the hero's nature and in that sense it is moral. This is perhaps why the Fathers of the Church were quick to condemn folktales and folklore as pagan wickedness. In this play such an action is unthinkable. The speech in which Oliver describes his rescue also shows that this higher standard is what prompted Orlando to save his brother.

> But kindness, nobler ever than revenge,
> And nature, stronger than his just occasion,
> Made him give battle to the lioness,
> Who quickly fell before him.
> (AYL IV, iii 129-32)

As I have stated above this mercy is uncharacteristic of Shakespeare's folklore sources, but the intention of the change is very much characteristic of the social function of folklore, which is to to describe what the norm is in a society. This point will be discussed further below.

The next step in Propp's Morphology is "remedy: The initial lack or misfortune is liquidated." In AYL this is not the next step, since the composite villain has been only partially defeated: the Duke is still a threat at this point in the action. What follows is a series of functions which further tests the hero and eventually leads to the villain's total defeat.

> difficult task: A difficult task is proposed to the hero.
> solution: The task is resolved.
> recognition: The hero is recognized.
> (Propp, 60-62)

The "difficult task" is the heart of V, ii, where Rosalind promises to provide a bride for Orlando and to 'unravel' all the tangled affections which ensnare Orlando, herself, Silvius, and Phebe. The task in this case is addressed to Rosalind, which is consistent with her status as a magical helper, but given the duplication of elements in this play it is possible to double up the roles, which would make Rosalind also a hero and this function her task. In either instance the task falls under a number of Thompsonian categories. It is a "marriage test" for Rosalind, for she must complete this task in order to marry; for Orlando it is a "test of prowess", and specifically the "impossible task." The "impossible task" is usually completed with the aid of a magical helper or agent. In lines 71 and following of V, ii the magnitude of the task is clearly laid out, as each of the characters involved states his love for an unavailable or inappropriate mate. Each character affirms his love three

times after Silvius states the three different qualities which mark the lover. Three times Ganymede/Rosalind declares that she feels no such passion for a woman. At the end of this triadic recitation of devotion each of the lovers turns to his/her passionate frustration and says, "If this be so, why blame you me to love you?" (AYL V, ii 97,98,99). This doleful recitation is all in groups of three --three groups of three in fact. This corresponds to one of the characteristics of folklore: the multiplication of elements. Max Luthi notes that the use of threes is one of the most distinctive stylistic traits of the folktale.[27] Certainly this gives the problem a ritualistic or magical folktale quality. Rosalind addresses each in turn and promises redress to each in turn, and closes her speech with a triple command to meet, which is followed by a triple acceptance:

> Rosalind: (to Orlando) As you love Rosalind, meet. (to Silvius) As you love Phebe, meet. And as I love no woman, I'll meet. So fare you well. I have left you commands.
> Silvius: I'll not fail if I live.
> Phebe: Nor I.
> Orlando: Nor I. (AYL V, ii 111-17)

This task is matched by its resolution in Act V scene iv, which is equally ritualistic and formulaic --that is to say repetitive --and which ends with the joining of all the lovers with their appropriate mates. This fulfills the function "solution: The task is resolved."

The next step in Propp's Morphology is "recognition," where the hero is recognized. There is in this case some

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[27] Max Luthi, The European Folktale: Form and Nature, trans. John D. Niles (Bloomington: U of Indiana P, 1986) 68.

overlap between this function and the two previous functions, as Orlando and The Duke Senior partially recognize Rosalind before she completes the task. Just as she steps off to summon Hymen and Celia the two men make the following remarks:

> Duke Senior: I do remember in this shepherd boy
> Some lively touches of my daughter's favor.
> Orlando: My Lord, the first time that I ever saw him,
> Methought he was a brother to your daughter.
> (AYL V, iv 26-9)

Full recognition occurs at the same time as the task is solved by Rosalind's appearance as a female. Rosalind's appearance as herself also corresponds to another function: "transfiguration: The hero is given a new appearance" (Propp, 62-63). This function is quite common in folktales: the hero after many perils returns home in disguise and when a task has been completed or some other function fulfilled the hero puts on an appearance that is suitable to his rank and true nature. For example, Cinderella is "transformed" when she changes from her kitchen rags to her wedding clothes; the Dragonslayer is transforms himself by changing from his beggar's rags to his princely robes. This kind of change is a commonplace in other literary and dramatic forms such as the medieval morality play and later dramatic productions (i.e. both MacBeth and Lear undergo simultaneous psychological and sartorial changes); nonetheless this device, whatever its origins, corresponds to and functions like Propp's function.

Rosalind's return to her normal identity comes hard on a series of functions which resolve all the conflicts in the play. The "victory" function is repeated in the defeat and withdrawal of Duke Frederick. This is followed by the function "remedy", in which the initial absences and "lacks" are remedied. In this case all the broken families are reunited: Rosalind is reunited with her father; Orlando is reunited with his brothers; and the place of the deceased Sir Rowland de Boys is taken by the Duke Senior, Orlando's father by marriage. Furthermore, both Orlando and Rosalind, as well as numerous others, now have mates: so that lack is remedied. The interdiction against the expression of the hero's true nature is also permanently lifted: Orlando's status as Sir Rowland's son is ratified by his marriage into the Duke's family, and by Oliver's subordination to Orlando as hero and heir apparent to the Duke Senior. Likewise Rosalind's identity is no longer proscribed, since Duke Frederick is no longer in power.

The final function in the play is the function "wedding." As discussed above, this remedies a great many of the lacks and misfortunes which initiated the action of the story; like so much folklore the story in AYL returns to a balanced state in which all the imbalances of fortune and nature have been rectified. This is where the play most strongly resembles its folklore antecedents, in that they too illustrate conflicts (kind/unkind; natural/unnatural) and their resolution.

The disposal of the villains at the end of AYL illustrates the criteria being used to restore the balance to this society. Persons are included in or excluded from the forest community on the strength of these criteria. An examination of these criteria in relation to the fates of the villains might clearly show what these criteria are and might also explain, at least in terms of folktale structure, why Jaques retires from the community at the end of the play.

Duke Frederick is a villain, and although he is converted from the world by the old religious man he is still not fit to be a member of the forest community. The banishment of villains is traditional in the folktale, and is accorded a separate function in Propp's Morphology: the social standards against which Duke Frederick is measured are manifested in the standards of behavior acceptable in the forest and eventually in society as a whole. He is unnatural in that he is incapable of treating his kin well; his conversion shows that he is capable of repentance, but not of love. Unlike the formerly wicked Oliver he does not seek a reconciliation with his brother. Duke Frederick's villainy is removed from society not by death, but by a kind of neutralizing process, whereby he commits the greatest good he is capable of by refraining from evil: he is incapable of either love or charity. Since both of these qualities are prerequisites for entrance into the Otherworld and its commmunity the Duke must be excluded.

Why then does Jaques leave at the end of Act V, scene iv? Jaques is no villain, in that he commits no overt acts of villainy, but like the converted Duke he is no lover of mankind. Jaques and his melancholy both need human society and yet are ultimately antithetical to it. His desire for a coat of motley so that he might chide the world for those sins he once steeped himself in (AYL II, vii 12-87) is hypocritical and socially irresponsible; his "Seven Ages of Man" speech is, in the context of the actions preceding and following it, cynical, facile, and callous; his dialogues with both Rosalind and Orlando show that he is asocial. He is certainly incapable of participating in the life of the forest in the role of lover, and he lacks charity. Orlando's dialogue with him shows him to be no friend to love:

> Jaques: Will you sit down with me? and we
> two will rail against our mistress the world
> and all our misery.
> Orlando: I will chide no breather in the world
> but myself, against whom I know most faults.
> Jaques: The worst fault you have is to be in love.
> Orlando: 'Tis a fault I will not change for your
> best virtue. I am weary of you.
> (AYL III, ii 264-70)

Jaques' dialogue with Rosalind shows that he is no friend to community either. Rosalind correctly diagnoses him as melancholy traveller, one who disables all the benefits of his own country and who is out of love with his own nativity. (AYL IV, i 30-1). Jaques' actions in the forest show that he is, for the most part, incapable of those social and personal actions which make one an inhabitant of this Otherworld. Jaques' values are too much like those of Duke

Frederick to allow him to remain in the forest. So he leaves. This would make him either a villain or a "false hero." In Propp's Morphology the false hero steps forward before the "difficult task" has been completed. The "false hero" makes claims which necessitate the task as a proof of the hero's identity. The completion of the task results in the recognition of the hero and the exposure of the false hero. The false hero is then banished or punished with the villain. This sequence of events bears some resemblance to the events leading up to Jaques' departure, and it seems plausible that, amongst all the other sources for Jaques' character and actions, this figure might be lurking.

The last two functions in Propp's Morphology are the following:

> punishment: The villain is punished.
> wedding: The hero is married and ascends the throne.
> (Propp, 62-63)

Duke Frederick's banishment to the life of a hermit is his punishment. The "wedding" function is a double one in that there are two heroes in this play -- Rosalind and Orlando. As is traditional a kingdom is also awarded along with the hand of the bride. The wedding portion of the last function is obvious; it is also implied by the Duke Senior that Orlando will become Duke. The Duke greets the third brother (yet another folktale triad) with these words:

> Welcome, young man
> Thou offer'st fairly to thy brothers' wedding:
> To one, his lands withheld; and to the other,
> A land itself at large, a potent dukedom.
> (AYL V, iv 160-163)

Oliver regains the lands confiscated by Duke Frederick; Orlando succeeds to the ducal title. This is a very traditional folktale ending. The same events occur in Rosalynde but not in this compressed and economical folktale manner. Shakespeare sought to end his play like this, in the folktale tradition.

The structural breakdown of this play into Propp's morphological units is intended to show two things: one, that there is yet another series of sources, or one large source for the material in AYL -- folktales and folk ballads; and two, that the presence of folklore in this play in some measure accounts for its charm and accessibility to present and past audiences. Shakespeare's use of this material, and in some cases he has deliberately altered his other sources to make the play more folk-like, seems to me to be a deliberate attempt to use the audience's responsiveness to this material for dramatic advantage. His success in this can be measured by our enjoyment of the plays when we are in time and education so far removed from the mental climate which nurtured both the playwright and his audience.

What is the significance of AYL's structural correspondence to Propp's Morphology? Since it is generally conceded that folktales are easily transmitted from one language to another it is plausible that folktales are readily understood in different cultures and even by different groups in the same culture. This of course has

implications for the audience's relation to a peformance, by a minstrel or a guild or a theatre company, of a folktale. If Propp is correct that the structure of the folktale follows a series of fixed functions, limited in number and always present in the same order, then an audience hearing or seeing a dramatic rendition of the folktale could be expected to respond to it in a fashion similar to which it responded to the folktales it had heard previously. Since the structure of the folktale is so basic, and the tale type so common (the Dragonslayer tale-type) any claims that any one audience --rich or poor, aristocratic or plebeian, educated or illiterate-- had a monopoly on the understanding or enjoyment of the dramatic production of that folktale are vitiated. Moreover, the universality that Propp argues is characteristic of the folktale's structure is matched perhaps by the significance of the folktale in the depths at which it moves human beings; if one subscribes to the psychological theories of C.G.Jung and M.L. von Franz then the structure of the folktale is symbolic of one stage of the human personality. This structure is particularly important to the peoples of the British Isles since there are extant a large number of Dragonslayer tales, two of which are practically national icons: St. George and the Dragon and Arthur and the Giant (it is also tempting to add Robin Hood and the Sheriff of Nottingham). It has been the argument of this chapter that Shakespeare's changes to Rosalynde and the initial materials themselves follow

closely the structure of the Dragonslayer tale as described by Vladimir Propp, and that this structure would have been felt, if not seen, by Shakespeare's audience.

III. CHAPTER TWO

Shakespeare's use of motifs and types in AYL plays on their allusive nature and on their association with English folklore; Shakespeare also shows these motifs and types acting upon one another rather than in isolation. Folktales usually center around one hero, and as such they are intrinsically egocentric, whereas Shakespeare shows the interaction of two central and equally important folktale characters, specifically the Dragonslayer hero and the Cinderella heroine. The last chapter discussed how AYL is structured like the Dragonslayer tale type; this chapter will discuss the types and motifs present in AYL and how they are consistent with or deviate from the Dragonslayer tale type. In particular the latter part of this chapter will discuss how the play is altered by the introduction of material from the Cinderella tale type, an addition which significantly alters the emotional tone and focus of the larger Dragonslayer tale structure.

This chapter will also briefly discuss AYL in relation to the characteristic style of the folktale, using the work of folklorist Max Luthi. Luthi's work on the folktale is almost as important as Propp's, although it works from a completely different perspective. Propp attempted to identify the underlying structure of the folktale; Luthi in a similar fashion has attempted to identify the folktale's stylistic components. Luthi focuses on the types and motifs in the folktale and on the manner in which they are

presented to the audience. Below is a brief summary of these stylistic traits and a discussion of their presence in AYL. It is in part the argument of this chapter that AYL exhibits a number of the stylistic traits of the folktale, and that an audience might well be cued by these traits to experience AYL as a folktale.

Luthi states that one of the characteristics of the folktale is "one dimensionality."[28] This means that the fairy tale hero is not surprised, nor does he express surprise at, the supernatural wickedness or benevolence which falls in his path. Luthi states,

> Every day folktale characters do not feel that an encounter with an otherworld being is an encounter with an alien dimension. In this sense we may speak of the "one dimensionality" of the folktale. (Luthi, 10)

Luthi states that otherworld beings are distinguished from everyday beings by their magical powers, but that is all. Otherworld beings are separated from the real world not by different dimensions but merely by long distances. The world of the supernatural is "distant only geographically, not spiritually" (Luthi, 9). In AYL this trait is evident in the fact that the characters encounter supernatural beings only once they are in the forest. Rosalind's magical uncle (described in V ii 49-65), the magical figure of Hymen (V iv 101-133), and the "old religious man" (V iv 154) appear only in the forest, which is only spatially distant from the

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[28] Max Luthi, The European Folktale: Form and Nature trans. John D. Niles, (Bloomington: U of Indiana P, 1986) 6. Future references will be included in the text.

court. The presence and magical powers of these figures are Shakespearian innovations, and are not found in either Rosalynde or "The Tale of Gamelyn." The figure of Hymen is borrowed from masque performances, but is in this instance also in accordance with the style of the folktale and its motifs. As such AYL is, in terms of the folktale style, one dimensional.

A second characteristic of the folktale style is "depthlessness." Luthi states,

> Its characters are figures without substance, without inner life, without an environment; they lack any relation to past or future, to time altogether.(Luthi, 11)

The lack of an inner life is particularly important and noticeable in folktales: for example, a hero will suffer a terrible wound, disease, or mutilation but the tale will not describe the effect or character of the disfigurement. The audience will be told that he is sick or wounded but will not be given a description of the ailment that would make it three dimensional and real: it remains for the audience "flat" since there is no description of either physical or mental suffering. If, as in some tales, the hero is required to lop off a limb or a piece of flesh as a part of a task, the folktale usually takes no cognisance of this and the audience regards this alteration as a mere ornamental trimming or of no effect at all.

> It is as if the persons of the folktale were paper figures from which anything at all could be cut off without substantial change. As a rule such mutilations call forth no expressions of physical or psychological suffering. Tears are shed only if this

> is important for the development of the plot. Otherwise, people cut off their limbs without batting an eye. (Luthi, 12-13)

Heroes in folktales generally have no inner life or psychological depth. Psychological attributes are expressed through actions or through objects. The complexity that is natural in the human personality is split up and distributed to a variety of figures parallel to or doppelgangers of the main character (Luthi, 15-21).

Most of AYL's characters do not conform strictly to this stylistic trait since we do see a good deal of the inner life of the characters through the dialogue. Nonetheless, some of the major characters' relations with some of the minor characters are depthless and would perhaps have been experienced by the audience as folktale-like. This experience would have been reinforced somewhat by the play's folktale structure. For example, the helper character, Adam, disappears abruptly and without comment after he and Orlando enter the forest. This runs counter to everything we know about human feeling: a old friend who helped us loyally through great troubles would surely be missed. But this is not the case in folktales: the depthless hero simply does not notice that the helper figure is gone; once the external action that represents their relationship is finished the hero moves on to other functions which requires other characters and relations. What in human life would be unnatural psychologically is a stylistic trait of the folktale. Rosalind displays some of this trait too in that

she is plainly uninterested that the father she has not seen in ages is near at hand in the forest:"But what talk we of fathers when there is such a man as Orlando?" (III, iv 34-5). Other equally deep relationships are treated in the folktale manner: the reform of two evil brothers, the return of a lost brother (V, iv 145), the existence of a magical uncle, a figure from heaven, and an old religious man all elicit the same conventional folktale response, i.e., nothing. Even Rosalind's disguise as Ganymede conforms to the folktale style. Traditionally folktales represent psychological states by way of actions or objects: these can be seen in the love tokens that Rosalind and Orlando exchange in the play, the necklace (I, ii 226-8) and the napkin (IV, iii 1517). In the everyday world Rosalind's disguise would be unsuccessful and ridiculous. But in folktale terms it functions flawlessly, symbolising as it does her inner state. Its success is dictated not by the disguise's conformity to what is real, but rather by its fidelity to the stylistic tenets of the artistic structure within which it resides: i.e., the folktale.

A third characteristic of the folktale is its "abstract style." Objects and persons are rarely described in detail. They are given epithets which delineate the object or person as starkly as possible: i.e. the black horse, the white hound, the handsome prince, the wicked witch, the beautiful princess. Likewise the plot is sharply defined and abstract, in that it lacks the complexity that usually characterises

human relations: there are no greys, just bold primary colors. As part of the abstract style the plot is set out in straight lines. The hero sets out to do something and after a fixed series of trials he accomplishes it. Luthi states,

> A complete perspective is afforded by the juxtaposition and succession of narrative events rather than by interlacement. Whatever in the real world forms an unfathomable whole or unfolds in slow, hidden development takes place in the folktale in sharply divided stages. The hero must accomplish three tasks in order to win the princess, but after that she is his once and for all: "And they lived happily ever after." (Luthi, 29)

This is present in AYL where once the dragon is defeated, and the suitor test satisfied, the two lovers are immediately joined in matrimony. Furthermore, the complexity and variety of mental states that usually attends a courtship is split amongst four couples: each couple represents one aspect of a courtship set out in a linear, abstract folktale fashion. Shakespeare has gone Lodge one better by adding one more couple to the parallel couples roaming in the forest. He has also defined more sharply the couples' differences: Lodge's couples are all more or less types of the courtly lover and his beloved. Shakespeare's couples are all different from one another but they retain the "flatness" of folktale characters. Instead of realistic "round" characters we are presented with four sets of "flat," but different, characters: this is consistent with the folktale style. This sharpness is not in Lodge. Shakespeare has also compressed the events surrounding the resolution of the dilemmas in a manner that makes AYL more

like a folktale.

Another important characteristic of the abstract style is the manner in which events dovetail. As Luthi notes, "everything clicks" (Luthi, 31). The play abounds in improbable coincidences: the hero and the heroine are banished at the same time; they flee to the same forest and meet the same people; when they require helpers or magical aid these appear; when they are finally united a lost brother also happens to return; the great enemy is also defeated at that time. The high degree of spatial and chronological improbability that these events display is characteristic of the abstract style of the folktale.

Another stylistic trait of the folktale is "isolation." Luthi states that "the characters of the folktale are separated from familiar people and familiar places and go out into the wide world as isolated individuals" (Luthi, 38). This is consistent with the abstract style of the folktale: since the hero has no inner life he does not form any lasting attachment to a place or thing. Relationships that do form are there for the purposes of contrast or to advance the plot. This trait is present in AYL: both the hero and the heroine are banished and both of them lack parents. The relationships they do form do contrast with the treachery of their unnatural relatives and the new relationships do advance the plot. The hero is isolated again once he is safely in the forest: Adam disappears and Orlando forgets about him.

The isolating style also lends itself to an episodic structure. The Oxford English Dictionary defines "episodic" as "an incidental narrative or digression in a poem, story, etc., separable from the main subject, yet naturally arising from it."[29] The term itself is derived from Old Greek Tragedy and describes an interlocutory part found between choruses. As such the term implies that a deviation is being made from a set form and is perhaps not suitable as a description of a folktale component. Folktales, unlike Greek tragedies, do not have a rigidly set form to deviate from: folktales are notoriously protean. As noted in the Introduction Propp stated that there were 31 functions and that they occurred in the same order: he did not state that all 31 functions had to be present or in what numbers (multiplication of elements). Folktale episodes arise naturally out of the form of the folktale: that is we expect that certain functions will follow one another but the listener will never be entirely sure which of the functions following will arise. Furthermore, folktales do not operate under the kind of formal restraints that governed the nature of classical tragedy: all the narrative and causal connections required to make a story conform to the unities of time, place, and action are entirely absent from the folktale. I will argue in the following paragraph that the folktale's episodic structure is in part due to the demands and constraints of live performance; it is also possible

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[29]"Episodic," Oxford English Dictionary, 1972 ed.

that the content of the folktale itself eschews a rigid structure. If the folktale is as Jung and von Franz say it is, a representation of the development of the psyche, then it would be most inappropriate to express that process in a rigid form. As we all know one cannot plan the way one grows up: it just happens. The process does follow, in the same manner that folktales follow Propp's Morphology, a general pattern, in which several things are bound to happen; but which, and when, and how many times no one knows. The episodic style of the folktale embodies a psychological truth: the process of growing up is both universal and individual, and as such has no one fixed form.

Folktale characters often undergo different trials in successive episodes which are apparently unconnected. The episodic style of the folktale recommends itself to the stage, where economy is also a virtue. From the point of view of the singer, poet, or storyteller the mental effort required to memorize and then to recall folklore imposes the need for economy and for mnemonic efficiency. Transitional passages, unless absolutely necessary, are ruthlessly cut because they increase the amount of material to be memorised, which is more work, and because, even with the many formulae and epithets at the call of the poet, they are dull, and therefore hard to memorize. Another incentive to rid a narrative of superfluous passages is that the audience will lose interest. This last reason is equally applicable to the stage: a play that is too long or dull will lose its

audience. So even though the task of memorising the material is spread out amongst a company of actors the intolerance of the audience for the unnecessary and the dull imposes a folktale-like economy on the playwright. The constant factor here is the audience, and it may well be that any playwright adapting a non-dramatic work for the stage might be compelled to compress the work into a folktale-like form, either by his own conscious or unconscious familiarity with the folktale style, or by the knowledge that that would be the style that a general audience would be most familiar with. Playwrights catering to a literary audience might be able to avoid using the folktale style since a literary audience might be more tolerant of, or even expect, a literary, "realistic," non-episodic story. However, those writers with literary tastes and stiff necks might find themselves flogging unpopular plays and despising the taste of the public that rejected such offerings.

The tendency to emphasise episodes at the expense of the whole of the work has been noted by critic Levin Schucking. Schucking calls this "a tendency to episodic intensification," by which he means that Shakespeare sometimes "introduces or amplifies details which cause us to lose the sense of a connected whole."[30] Schucking is talking about passages in Shakespeare that have a magnificence inconsistent with their place as a part of a harmonious whole; Luthi is referring to whole scenes. Schucking's

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[30] Levin Schucking, Character Problems in Shakespeare's Plays (Gloucester, MA: Peter Smith, 1959) 114.

explanation for episodic intensification however, may explain both:

> The explanation of all these discrepancies...is that Shakespeare's art, which lived in the spoken word, paid little attention to an exact correspondence and coherence of all the details.... Goethe, too, saw clearly this peculiarity of Shakespeare's when he said to Eckermann (April 18, 1827): "The poet on every occasion makes his characters say what is effective, right, and appropriate to the situation, without troubling overmuch to reflect whether the words may not come into apparent conflict with some other passage."[31]

Schucking's emphasis on the "spoken word" and Goethe's emphasis on Shakespeare saying what was appropriate for that moment both indirectly point to the oral style or the folktale style of the storyteller. The story teller will try to make every utterance as mnemonically vivid as possible, and this might well lead to some features in a folktale or in a folktale-like play that may be objectionable to a classically based aesthetic. However, the folktale was not intended solely to be pleasing for its "harmony, wholeness, and radiance." The folktale has other functions to which too rigid an adherence to form would be damaging: what may be beautiful may not be psychologically true, as discussed above, or mnemonically vivid enough for the poet to memorise or for the audience to attend to. Aesthetics depends on having a fixed object to contemplate, such as a score, a sculpture, a painting, or a printed play. Aesthetics is based on fixed art forms whereas the folktale is because of its oral and performance aspects protean: the play lasted

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[31] Schucking, 119.

only so long as the audience heard it. Aesthetic criticism depends on having the fixed form before a person who will go forwards and backwards over it many times and in a way that it was never performed or heard.

This isolating style often manifests itself in repetition of characters, episodes, or verbal formulas. Luthi states that this is partly the oral heritage of the folktale, since repetition rests both the tale teller and the audience and reminds the audience of that which is constant in the flux of life. But it is also a stylistic element: "Rigid verbatim repetition is an element of the folktale's abstract style" (Luthi, 46). Since each episode is "self-contained and self-sufficient" to the audience the storyteller can take the liberty of describing even identical episodes in full. A good example of repetition in AYL is the multiple couples courting each other in the forest. All of them have the same difficulty in getting married: in that sense they are all the same. Ultimately, the problem that repeats itself in the play in separate episodes is solved in an episode where rigid verbatim repetition is used. In act V, scene ii Silvius describes what it is to love and Phebe, Rosalind, and Orlando all respond in succession, repeating the same words three times. The use of this repetition emphasises that the characters are all alike in their isolation and yet, like folktale characters, they are unmindful of their similarities. This repetition is characteristic of the abstract style of the

folktale. It is to be noted that this episode and its repetitive responses are not found in Shakespeare's sources for this play.

AYL posseses Luthi's stylistic traits in varying degrees. In some instances it is apparent that changes have been made in the story's sources and that these changes are evocative of the folktale style. In other instances the change in medium from prose romance to stage play probably also contributed to the folktale style of the play. The play's sources also possess some of these traits and they have been retained by the author. All in all, for whatever reason, AYL displays many of the stylistic characteristics of the folktale.

Before going on and discussing the motifs and types present in AYL I would like to review briefly some of Luthi's remarks on folktale motifs. Luthi distinguishes between two kinds of motifs: blind motifs and truncated motifs (Luthi, 56,60-64). Blind motifs are present in folktales but have no function: i.e., a third brother who is named in the tale but who does nothing, or a gift that is won which contributes nothing to the hero's quest. Luthi states that blind motifs, often the result of faulty retention or transmission of tales, or of the combining of tales, are retained for two reasons: first, because of the innately conservative nature of the medium, and second because even functionless motifs hint at the hidden, magical, and interconnecting forces which he believes

underlie the surface of the folktale. An example of this kind of motif can be found in AYL. Orlando is first seen in the forest by Celia under an oak tree (III, iii 223-226) and Orlando finds his brother and saves him from the lion "under an old oak, whose boughs were mossed with age/ And high top bald with dry antiquity" (IV, iii 105-6). Further, Jaques is first described as "he lay along/ Under an oak, whose antique root peeps out/ Upon the brook that brawls along this wood" (II, i 31-3). It may be that oaks were in Shakespeare's time as common as weeds, and that this is nothing more than a piece of naturalistic description, or it may be that the oak or oaks described above can be regarded as a functionless or blind motif that has been retained in the play because of its folktale suggestiveness. Oaks are in English folktales entrances to the otherworld and the sites of many supernatural events, e.g. Herne's Oak from the tale "Herne the Hunter." The oak's presence here --it is not present in Lodge --is suggestive of other folktales and motifs where the oak is prominent as a source of magical power or as a gateway to the Otherworld. This blind motif adds considerably to the folktale atmosphere of the play. There are other blind motifs in AYL. For example, there is Rosalind's magical uncle, who is mentioned but who never appears, despite the fact that Rosalind has picked up enough magic from him to summon Hymen. Usually the motif would comprise a series of episodes where the heroine wins this magical help, or at least it is shown how it is bestowed on

her. The third and all but unseen brother, first mentioned in I, i 4-6 and who appears bearing news in the plays last scene is also a blind motif. Traditionally, following the folktale pattern of threes, all three brothers venture into the forest and suffer its perils until one rescues the other two; then they all marry. Young Jaques should have duplicated his brother Oliver's adventures (incurred the wrath of the Duke, journey to the forest, fall under an enchantment) and then be rescued by Orlando, the youngest brother, and then married. As he exists in the play he has no such functions: he is a blind motif of the third brother.

A truncated motif is not the result of faulty transmission or of some other human error. Luthi states that the truncated motif is one of the staples of the folktale.

> All of the examples of the technique of isolation are examples of the truncated motif as well: the magic mountain that suddenly is no longer of use; the courtship conditions that are unwittingly violated; the loss of the feet that in the very next episode is no longer taken into consideration, and so on. On account of their isolation individual elements need not make themselves felt in all the ways we expect, but in one or several aspects they may remain truncated. Significant effects that we know to be wrapped up with them do not come about; the actor's origin, their history, and their previous and subsequent fate remain in the dark. (Luthi, 60)

A good example of the truncated motif in AYL is the old religious man who converts the evil Duke at the end of the play (V, iv 154). This figure is a magical helper who performs the function of helping the hero or heroine defeat the dragon; however the motif has been truncated such that how and by whom his help was won has been omitted. There are

a number of these motifs in AYL which are not present in the sources. Their presence and function in AYL give the play much of its improbable folktale character. For example, as discussed in the previous chapter the removal of snakes from the body is a motif of disenchantment. In this play Orlando scares the snake away from the sleeping Oliver and he is no longer evil spirited. However, the motif is truncated in that we do not learn how Oliver became enchanted in the first place or by whom, information that is usually supplied to the hero by the grateful victim. The motif of enchantment has been truncated. Likewise the motif of the faithful helper or magical helper has been truncated in the disappearance of Adam. In a fuller version of this tale Adam would probably stay at the hero's side right to the end. Shakespeare has truncated a motif that is present in its entirety in Rosalynde and "The Tale of Gamelyn."

In discussing the types and motifs that I believe are present in AYL I am in some instances obliged to reconstitute in some fashion the blind or truncated motifs. This is done by discussing the motif in its fuller form as it is found in English folktales; by doing this I hope to discover the importance of the motif to the character with which it is associated and its place in the tales and the play as a whole. Below is a discussion of the types and motifs found in AYL.

Orlando has many counterparts in both classical mythology and in British folklore: it is the latter of these

two which is most significant for this study and which certainly would have been more familiar to his audience. The tale type which Orlando's adventures bear most relation to is the Dragonslayer: in Katherine Briggs' collection of British folktales there are nine variants of the Dragonslayer tale which resemble, typologically or morphologically, Orlando's tale in AYL. They are "Three Brothers and the Three Tasks", "De Little Bull Calf", "Jack the Giant Killer" (several variants), "Assipattle and the Meister Stoor Worm", "The Widow's Son and the King's Daughter", "Saint George for Merry England", "The Lambton Worm", "Red Etin", "Childe Rowland" and "The Draglin Hogney." The Robin Hood ballads must be included since they are so prominent in British folklore and because they are alluded to directly in the play.[32] All of these folktales have types and motifs in common and which appear in AYL in association with Orlando. These associations give the character a folktale resonance and provide the playwright with a great deal to play with in advancing the matter of the play.

Most of the tales begin with the folkmotif of the "unpromising hero" or the "swineherd hero": just like Orlando he is to be found "rustically at home... feeding

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[32] Robin Hood's popularity during the middle ages and in Shakespeare's time--and this is seen in the dozens of ballads and the hundreds of variants on these ballads and also in the May games and Mummer's plays in which Robin and Marian play important parts, and even in the Robin Hood plays by Anthony Munday -- makes him one of the most important figures in British folklore.

with the hinds" (AYL I, i 6,17). Orlando is the youngest of the three sons of Sir Rowland de Boys-- another motif-- and he is treated shabbily by the eldest --the motif of "Kind and unkind." All of the Dragonslayers are compelled to leave home and are soon in conflict with a dragon which sometimes manifests itself in the form of a dragon but sometimes in the form of a giant, ogre, beast, or villain. The Duke, Oliver, and Jaques all will be discussed later in these terms.

Half of these tales have helper figures or "magical helpers" as Thompson calls them. The helper is an important figure and is part of the proper retinue of the hero: his presence, however powerful, allows the hero to carry out actions and to develop powers that are latent in himself. In both AYL and "The Tale of Gamelyn" the helper figure is called Adam Spencer: he helps the beleaguered hero out of the traps laid for him by his treacherous brother. In the Robin Hood ballads Robin gains a whole series of helpers/companions through his bravery or through his selflessness and good sportsmanship towards an opponent who soundly thrashes him in a contest. In a number of the folktales in the Briggs collection ("Three Brothers and the Three Tasks", "Childe Rowland", "St. George for Merry England", "Red Etin", "The Widow's Son and the King's Daughter") the hero wins the help of a magical helper through an act of kindness. For example in the first tale listed above the hero's two older brothers while on their

travels refuse a "wee hairy man's" request for a bite and a sup and subsequently are defeated by the dragon; the hero gives the stranger his last morsels and is rewarded with supernatural aid in his quest and in his struggle with the dragon. Shakespeare's use of this motif is varied in AYL: Shakespeare has appropriated wholesale the Adam Spencer motif from his sources. As I discussed in the previous chapter this kindness wins Orlando escape from the tyrannies of his brother and the Duke, entrance to the forest of Arden, enjoyment of the Duke Senior's company and favor, and recognition of his true nature by the Duke. It can also be argued that Orlando's prowess at wrestling wins him the magical help of Rosalind/Ganymede. This is problematical since there is a conjunction of a great many motifs and types around Rosalind: this gordian knot is difficult to untie critically but it certainly makes Rosalind's character fascinating dramatically, which is perhaps what the playwright intended. The helper figure in the Dragonslayer tales helps to develop those characteristics unrelated to brute strength and cunning but nonetheless necessary in a hero if his nature is to grow to its fullest. Orlando's speech at the beginning of the play shows the importance of this motif in all hero tales: Shakespeare has multiplied the instances and importance of this aspect of the hero's growth while playing down the gaudier trappings of the motif.

Shakespeare has changed the nature of the hero's first contest. Lodge's hero is mildly ashamed to have entered so

plebeian a contest as a wrestling, but Orlando like Gamelyn enters the wrestling in an unashamed and natural manner. The emphasis on the propriety of the wrestling has folkloric significance. E.K. Chambers in his Medieval Stages states that many May festivities were prefaced by games and wrestlings: wrestling matches were held for the sacrificial portion --commonly "luck" and fertility-- for the winner's fields that year. This contest also chose the May King. Shakespeare's audience could not but be cued by this event in the play and the sexual aspect of the wrestling is emphasised by Rosalind herself in Act I, scene ii where she puns on the sexual aspects of "wrestle" and "fall." It is perhaps relevant to note that the prizes that were commonly given to the winner of a May wrestling were a ring and a ram.

The folktale equivalent of the ram is a "token." Tokens are especially prominent in medieval ballads and in the chivalric romances and gests derived from the ballads and the ballad sources. Often tokens are the only form of recognition left to lovers when time, hardship, death or enchantment has changed the physical appearance of the hero or his love. The token is, like the modern engagement ring, a symbol of the bonds of nature that unite lovers despite fortune's whims. The possession of the token marks another aspect of the hero's character that is potential but that must be realised. The token is, as stated previously, characteristic of the abstract style of the folktale. Its

presence here is truncated but still important since it shows unequivocally the emotional bond between Rosalind and Orlando, as tokens are supposed to do in folktales. The presentation of the token naturally means that the token will be recognised at some later point, which of course it is. Rosalind presents the token to Orlando in Act I, scene ii at lines 226-228:

> Rosalind: Gentleman, (gives chain)
> Wear this for me, one out of suits with fortune,
> That could give more but that her hand lacks means.

This token, a necklace, leads to the hero's recognition in the forest in III, ii 172. Tokens are very important in folklore: in the supernatural ballads of the Child collection they are often present in revenant ballads where the deceased lover returns to reclaim the token of a love he can no longer fulfill. Sometimes the living lover honours the token's promise by dying and the token's promise of union is kept posthumously: in the ballads and in folklore nature is not easily thwarted. Tokens usually occur more than once in folktales: if a token is presented it usually shows up again in the tale to be recognised, redeemed, or used in some other way. A token that is presented and then never mentioned again is a truncated motif. In AYL the necklace is given and is later recognised; it is also duplicated by Orlando's gift of his bloody napkin in IV, iii lines 152-7. Usually in the Dragonslayer tales the token of combat is used by the hero to displace the false hero that tries to marry the princess in his absence; in this story

the token is presented to the princess but the impostor function is displaced by the addition of the Cinderella tale. Orlando's napkin is a truncated motif. Both of these motifs are truncated but are important nonetheless. In a strange way this also resembles the modern wedding ceremony where the bonds of nature symbolised by the engagement ring are made actual by the giving and receiving of another token-- the wedding ring. Present audiences no less than past ones may be aware of the qualities surrounding these tokens and of their importance.

The relation between the hero and his beloved in the Dragonslayer tales is straightforward: he woos, is tested, and eventually wins. However, there are references to other folk sources in this play which merit discussion and which have some bearing on the relation between the hero and the beloved. Folklore encompasses all aspects of human relationships, both good and bad, and it seems to me that at this point in the Dragonslayer tale Shakespeare alludes to these other sources if only in a very truncated fashion. The motifs referred to both represent the destructive aspect of love. Amongst all the matter that passes beween Rosalind and Celia during the discussion of the token (III, ii 172) there are two references which once again cue the audience. Celia is describing Orlando to Rosalind:

> Celia: I found him under a tree, like a dropped acorn...
> Rosalind: It may well be called Jove's tree when it drops such fruit.
> Celia: There he lay stretched along like a wounded knight.

Rosalind: Though it be pity to see such a sight, it well becomes the ground.
Celia: Cry 'holla' to thy tongue, I prithee; it curvets unseasonably. He was furnished like a hunter.
Rosalind: O, ominous! He comes to kill my heart.
Celia: I would sing my song without a burden. Thou bring'st me out of tune.
(AYL III, ii 223-35)

There are references here to two motifs which are found in a number of ballads, which like Celia's song above are usually without burdens (choruses)-- perhaps the musical reference here is deliberate. Certainly it is suggestive. These cues are two ballads which treat the relationship between man and woman. The first of these cues occurs in line 228: "There he lay stretched along like a wounded knight." The wounded knight is one of those figures which has a long and deep history in folklore: the most famous example is perhaps the Fisher King in the Grail legends who has an incurable and wasting wound which must be healed -- usually by a female figure with magical powers. The ballad "The Witch of the Westmorlands" is a good example of this motif: a knight grievously wounded on the field is told by a raven that "beck water cold and clear, will never clean your woond./There's none but the Witch of the Westmorland, can make thee hale and soond."[33] The illness which plagues the hero in this kind of motif may not be the result of cold steel: often it is the lady herself who has caused the hero to fall into a lovesickness. This is again a characteristic of the abtract style of the folktale where inner states are

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[33] Archie Fisher, The Man with the Rhyme, Folk Legacy Records, FSS-61, n.d.

presented in a concrete manner. The wound and the illness are both symbols for the mental hurts and vulnerability occasioned by love, and which of course can only be ministered to by the beloved. The illness in this play occurs when Orlando and Rosalind fall in love with each other: this occurs of course when Rosalind presents him with the token. Orlando describes himself as lifeless:

> Can I not say 'I thank you'? My better parts
> Are all thrown down, and that which here stands up
> Is but a quintain, a lifeless block.
> .....
> What passion hangs these weights upon my tongue?
> I cannot speak to her, yet she urged conference.
> O poor Orlando, thou art overthrown!
> (AYL I, ii 230-2, 238-41)

There are a number of ballads that show the perils of not honouring a love once it is given: in the ballad "Clerk Colville" the lovesickness leads to death. Clerk Colville is false to his mermaid lover and marries; consequently the tokens that she gives him kill him. The lovesickness that afflicts lovers in folktales can only be relieved by the beloved; if the lover alienates the affections of the other then the bonds of nature that bind them become strangling snakes. The "wounded knight" line quoted above foreshadows the wounds that Orlando receives from the lion in IV, iii and more importantly the stage of lovesickness he languishes in at that point. He says, "I can live no longer by thinking" when Rosalind asks if she can play-act "Rosalind" for him as before: there comes a point of no return in lovesickness beyond which there lies only death. This reference and the truncated motif which underlies it tell

the audience that love is dual-natured and that the hero risks as much in it as he does in combat with the dragon.

The other significant reference to a truncated or blind folktale motif occurs in Rosalind's line "O ominous! He comes to kill my heart." This reference alludes to a series of ballad motifs in which the beloved is threatened by the aggressive nature of the lover. This truncated motif will be discussed below. Rosalind's reference to hunter and hart also cues the audience to the presence of another set of blind motifs representing the destructive power of love and redemptive power of sacrifice. These are discussed in detail below.

References to the hunt are common in Shakespeare's plays -- as one might expect from someone growing up in that time and from someone who is rumoured to have poached deer himself. There are also quite a number of printed sources: e.g. hunting manuals and non-dramatic literature. In the ballads there also exists a rather complicated series of motifs also of interest, and equally plausible as 'influences.'

Harts and hinds are very prominent in the Celtic mythology which has lent so many of its motifs and types to British folktales and ballads. In the ballad "Leesome Brand" a pair of lovers fleeing from hostile relations enter a forest: the woman is about to give birth and consequently sends her husband off to hunt. She does however give him a strict injunction about what he can and cannot shoot:

27. You' ll take your arrow and your bow,
And ye shall hunt the deer and roe;
28. Be sure ye touch not the milk-white hynde,
For she is o' the woman kind.[34]

The killing of a white hind predictably enough brings grief: as Leesome Brand skins the hind he killed he discovers his wife and child under the animal skin. This motif is another kind of enchantment: the "swan maiden" motif. In "Leesome Brand" the hero seeks supernatural aid from a helper figure and subsequently restores his wife and son to life with some "magic blood."[35] Francis James Child speculates that the stanzas quoted above are interpolations from another ballad or tale.

> The white hind, stanzas 28, 30, is met with no other ballad of this class....Grundtvig has suggested that the hind and the blood came from a lost Scottish ballad resembling "The Maid Transformed into a

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[34]Francis James Child, ed., "Leesome Brand," The English and Scottish Popular Ballads, 5 vols. (New York: Folklore Press, 1956) 1:183.

[35] 42. 'There ne'er was man in Scotland born,
Ordaind to be so much forlorn.'
43. 'I've lost my ladye I lovd sae dear,
Likeways the son she did me bear.'
44. 'Put in your hand at my bed head,
There ye' ll find a gude grey horn;
In it three draps o' Saint Paul's ain blude,
That hae been there sin he was born.'
45. 'Drap twa o them o your ladye,
And ane upon your little young son;
Then as lively they will be
As the first night ye brought them hame.'
46. He put his hand at her bed head,
And there he found a gude grey horn,
Wi three draps o' Saint Paul's ain blude,
That had been there sin he was born.
47. Then he drapped twa on his ladye,
And ane of them on his young son,
And now they do as lively be,
As the first day he brought them hame.
Child, 1:183.

> Hind." In this ballad a girl begs her brother, who is going hunting, to spare the little hind that "plays before his foot." The brother nevertheless shoots the hind, though not mortally, and sets to work to flay it, in which process he discovers his sister under the hind's hide. His sister tells him that she had successively been changed into a pair of scissors, a hare, a hind by her step-mother, and that she was not to be free of the spell until she had drunk of her brother's blood. Her brother at once cuts his fingers, gives her some of his blood, and the girl is permanently restored to her natural shape, and afterwards is happily married.[36]

Certainly there is more than a passing resemblance between the action in this ballad and the events in AYL, particularly since Orlando's bloody napkin plays such an important part in his courtship of Rosalind/Ganymede. I think then that the reference to the hunter and the hart is a cue to this series of ballad motifs: the blood token/magic blood and the bonny hind/swan maiden.

There are other ballads where the hart and hind figure prominently as enchanted lovers. The ballad "The Twa Corbies" also contains the "swan maiden" motif where the maiden is transformed into a hind.

> 1. There were three ravens sat on a tree,
> They were as black as they might be.
> 2. The one of them said to his mate,
> 'Where shall we our breakefast take?'
> 3. 'Downe in yonder green field,
> There lies a knight slain under his shield.'
> 4. 'His hounds they lie downe at his feete,
> So well they can their master keepe.'
> 5. 'His haukes they flie so eagerly,
> There's no fowle dare him come nie.'
> 6. Downe there comes a fallow doe,
> As great with yong as she might goe.
> 7. She lift up his bloudy hed,
> And kist his wounds that were so red.
> 8. She got him up upon her backe,

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[36] Child, 1:178.

And carried him to earthen lake.
9. She buried him before the prime,
She was dead herselfe ere even-song time.
10. God send every gentleman,
Such haukes, such hounds, and such a leman.[37]

It is implied in this ballad that the "leman" or lover is transformed back to human shape by her knight's blood; she then takes his body upon her back and buries him, dying thereafter. This ballad uses the swan maiden motif and the magic blood in much the same way that "Leesome Brand" does. Shakespeare has presented in dramatic form the actions and relations of the men and women in these ballads. The menace that the aggressive lover, or the possibly destructive aspect of love, poses to the lover is expressed in condensed form in "Leesome Brand": the presence of some of the above motifs in AYL compliments Rosalind's fear of the lover who kills the thing he loves most. Rosalind's utterance of this line (III, ii 234) at this point in the play just before she begins to test him is indicative that she is aware of this aspect of the lover as she is of the overwrought courtly lover that she mocks in lines 352 to 362 of III, ii. Psychologically speaking Rosalind has already been transformed by the aggressive emotions of the evil Duke; it is possible that even positive emotions such as love can also transform their recipient into a beast or reduce the recipient to the role of object or pet. Therefore, these allusions coupled with the extensiveness of the suitor test show that Rosalind is in some sense protecting her identity

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[37] Child, 1:254.

from the passionate and potentially dangerous love that Orlando bears for her. The magic blood represents the lover's ability to sacrifice himself for another, a quality quite different from, but a necessary complement to, heroic, passionate love.

Orlando, like other Dragonslayers, does not meet the dragon immediately: in this case he does not meet the villain until late in the play. Until that time he, like his folktale forbears, wanders about in the Otherworld which he has entered by virtue of his kindness to Adam. Like any of the magical Otherworlds that are found in folktales Arden forest is a peculiar place: some of the inhabitants have lost their identities or are in disguise --Rosalind and Celia-- and others are randomly stricken with a lovesickness that causes them to fall in love with the wrong persons. This lovesickness is common in Irish, Scots, and Welsh folktales, as well as in medieval romances, and has been discussed in detail above. Orlando from about III, ii onward undergoes a "suitor test" where his patience and faithfulness are tried to see whether or not he is worthy of his beloved's hand. This is, as stated above, characteristic of the folktale style: a complicated process (courtship) is reduced to a series of isolated abstract episodes. The audience would probably recognise Rosalind's extended trial and baiting of Orlando the lover as such a test. The audience might recognise in this test elements of the "Loathly lady" tale-type: this tale-type is the basis for

Chaucer's "Wife of Bath's Tale," for the ballads "The Marriage of Sir Gawain" and "King Henry," and for the romance "The Wedding of Sir Gawain and Dame Ragnell." In all of these tales the hero meets a horribly ugly woman who makes demands upon his patience, kindness, and courtesy. When he yields to all of her demands she turns into a beautiful young woman. She then explains that she was laid under an enchantment that required that she find a man who would give her all her will before she could be disenchanted. Rosalind's way with Orlando is no less demanding than the Loathly Lady's with Gawain or King Henry. Like the Loathly Lady Rosalind is in a manner enchanted in the guise of Ganymede; like the Loathly Lady Rosalind puts her hero to three tests of patience in their three encounters in the forest. An audience familiar with the folklore of the time would see a great deal more in the middle acts than a woman trying hard to disillusion a man about the nature of love and of his beloved.

The complications caused by the suitor test and Rosalind's disguise as an Arden loathly lady are partially resolved by the hero through his combat with the dragon. Orlando's defeat of the lion has an immediate effect: it disenchants his hitherto wicked brother and renders him natural. This particular motif-- combat with the lion-- is not found in "The Tale of Gamelyn." The lion combat is found in Lodge but without the snake and its implications of disenchantment. Most of the incident is Shakespeare's own

and it has a number of folk antecedents, all of which I have discussed in the previous chapter. This kind of rescue --of one brother by another--is also present in the Dragonslayer tales "Red Etin", "Childe Rowland" and "The Draglin Hogney": in all three the youngest brother liberates his two elder brothers who were held captive by the dragon. This motif is also found in the Aarne-Thompson Index.

In the Dragonslayer tales the defeat of the dragon usually leads to the marriage of the hero to the princess: proof of this feat is sometimes required in the form of a token: i.e. the giant's or dragon's or monster's head or some other proof of the combat. In this instance the token is a napkin liberally bedaubed with Orlando's blood (AYL IV, iii 151-7). To some extent I have already discussed the significance of this token earlier but it warrants some further discussion. The token is soaked with blood: in folklore blood often has, as it does in most religions, magical powers. The motif "magic blood" falls under the motif category of magic, and its magical effect, in terms of the Dragonslayer tale type is to partially disenchant her. This is a folktale abstraction that shows that the hero has qualities that make him fit for human society: he is not only capable of heroism but of self-sacrifice. This ties in somewhat with the Loathly Lady tale type discussed below. This particular motif will also be discussed briefly in relation to the Cinderella tale type later in this chapter. From the point of view of the Dragonslayer tale the defeat

of the lion should lead to the marriage of the hero and his princess, or at least to a further test where the dragon is finally defeated and the hero happily married. In Lodge's Rosalynde the nuptials follow shortly after the death of the lion but they are suddenly interrupted by the attack of the evil duke, who is killed, and the couples live happily ever after. This follows the traditional Dragonslayer pattern: AYL does not. What follows is part of the Cinderella tale type which alters and delays the peak of the story.

Rosalind must test her suitor before she can marry him just as the Loathly Lady must test Sir Gawain or King Henry. Connected with this is the hero's ability to disenchant the maiden, or to revive her if it is the "swan maiden" motif: unless he can find something in his nature other than the nature of the hunter, then she will remain a hag, or worse yet dead. In the one type the hero yields to her and gives her all her will; in the other type he restores her with a hard-won magical charm. In the latter of these two the hero has to resort to powers or helpers beyond him who possess natures different from that of the hunter: the same kind of trust is required of Leesome Brand when he goes to the wisewoman as of Gawain or King Henry when they yield to the loathly lady: the hero must recognise and rely on a part of his nature that is not heroic. The different aspects of human nature in love are contained in folktale types and motifs and their presence here in AYL is proper and natural given the folktale nature of the play.

To some extent these folktale motifs are duplicated in a minor and humorous key in the Touchstone/Audrey and Phebe/Silvius subplots. As I stated earlier it is part of the abstract, depthless style of the folktale that all the elements of an inner life be split up and represented separately as figures parallel to the main figure or figures. In this instance the multiplier is four and there are three sets of lovers other than the hero and his princess or the heroine and her prince. In the one Touchstone is a parody of the seducer, the knight errant of the chansons de geste of the middle ages. He has a ballad counterpart in the figure of "the demon lover." This type seduces then kills, or in a milder form abandons, the woman: he is the hunter who comes to kill the heart (III ii 232-4). Likewise, Phebe's character and her attitude towards Silvius the shepherd are of a piece with the dangerous and sometimes murderous females in the ballads "Proud Margaret", "Young Hunting", "Sir Colin", and "Clerk Colville." These are women who themselves wound the knight and then refuse to minister to him, which of course means that he dies. This folktale pattern of multiplication of elements represents a number of the possible combinations of the couples: Rosalind and Orlando, attraction mutual but rational; Celia and Oliver, attraction mutual but ardent to the point of recklessness ("the very wrath of love"); Phebe and Silvius, female originally scornful, match rational; Touchstone and Audrey, male originally exploitative, match physical. Shakespeare

has assembled and set out a series of parallel marriages and relationships of varying origins and of varying degrees of success. This is characteristic of the folktale's abstract style. Orlando's heroic action fortunately retunes these discordant natures and paves the way for nature's crown--marriage.

The lion is this tale's "dragon"; since the hero has defeated it the tale can now move towards its resolution--marriage. A number of other motifs occur in the play in relation to Orlando, but they will better bear discussion when they are centered around the figures who are also involved: i.e., Rosalind and Jaques. So let us leave Orlando the Dragonslayer in the same situation as his folktale antecedents find themselves at the end of their tales: victorious and happily married.

Hitherto I have concentrated on Orlando and the folk backgrounds to the portion of AYL that are related to the Dragonslayer tale type. This has necessarily led to some omissions and in particular I have not discussed Rosalind or Jaques, two characters whose persons and actions are also rich in folktale allusions and associations. The remainder of this chapter will be spent discussing the relationship between these two characters and the folktales and motifs which respectively figure in their backgrounds: Rosalind bears some relation to the types and motifs of the Cinderella tale type; Jaques to the Wild Hunt/Herne the Hunter tale type.

Jaques is a peculiar character, and in the last chapter I discussed how he occupies the role of "false hero" in some of the later functions of Propp's Morphology of the Folktale. Some motifs and types from the Aarne-Thompson Index reinforce a reader's or an audience's supposition that his character is meant to be seen in that role or as a duplicate or multiple of the character of the villain. Many of these motifs are truncated in the extreme. The effect of these motifs and types is cumulative. The audience first hears of Jaques in Act II, scene i where he is described moralising on the sobbing deer. Shakespeare prepares the audience for this unusual character: the Duke Senior and his men describe Jaques as "melancholy" and prone to "sullen fits" (AYL II, i 26,67). Jaques' moralising sounds sententious immediately and, as Alfred Harbage states, we are likely to think that he is merely sentimental and that he might be able to cry at will: all in all we do not get a favorable impression from what we hear. This impression is further strengthened by the truncated or blind folklore motifs associated with the wounded deer. As I have already discussed, deer, particularly hinds, are in folklore often enchanted and unfortunate human beings who usually require human aid to become human again; I have also discussed the fact that in folktales distressed animals are often the source of magical aid to the hero if he first aids them. In the Dragonslayer tale "The Draglin Hogney" a classic folktale opposition is made between kind and unkind when the

youngest brother shares his food with the animals on the road where his two elder brothers do not. Typologically, Jaques' behavior as described in II, i defines him as a character other than the hero. This kind/unkind contrast is a common one in the folktale and in literature. In Christ's parables the good Samaritan is contrasted with the Priest and the Levite (Luke 10:33); in Aesop's fables Androcles earns the help of the lion by pulling the thorn from its paw. In both instances a contrast is made between what is kind and what unkind. In terms of the folktale motif of helping the distressed creature or person Jaques' inaction, like that of the Priest and the Levite, is evil. In folktales the character who, in contrast to the hero, does not help the wounded animal, usually ends up enchanted, or killed, or in some trouble which the hero avoids by virtue of his action. This is a contrast characteristic of the abstract style of the folktale. The examples of kindness to those in distress in the previous and following scenes do not show Jaques to advantage: Orlando's kindness to Adam gets him to the Otherworld and to company and necessities that he needs. Orlando's kindness wins him a helper. Jaques behavior wins him nothing. Jaques' behavior makes one half of the folklore opposition between kind and unkind and natural and unnatural-- the worser half.

Subsequently we are presented with a motif, at the beginning of II iv, which reinforces the folktale opposition that marks him out as unheroic. Jaques' absence is remarked

upon by the Duke Senior:"I think he be transformed into a beast,/For I can nowhere find him like a man"(AYL II, vii 1-2). Shapeshifting, the ability to change oneself at will into a beast or an inanimate object, is a motif that is common in folktales. Shapeshifting is given particularly beautiful expression in the ballads of the Child collection and also occurs in the Celtic folklore of Scotland, Ireland, Wales and the continent. It is a talent peculiar to magicians, dragons, and ogres: mostly they use it for their own amusement in the day-to-day work of harrying princesses and heroes, but occasionally they inflict it on hapless mortals. It can only be removed by the fulfillment of extraordinary conditions (e.g. the "Loathly Lady" tales or ballads). The association of this motif with Jaques is strengthened by his lack of kindness as described in the "sobbing deer" quotation: in folktale terms he is therefore suspect. Furthermore, in this scene his desire for a coat of motley is rebuked sharply by the Duke in terms which suggest that he is a source of evil, a potential villain in nature:

> Fie on thee! I can tell what thou wouldst do.
> .....
> Most mischievous foul sin, in chiding sin.
> For thou thyself hast been a libertine,
> As sensual as the brutish sting itself;
> And all th'embossed sores and headed evils
> That thou with license of free foot hast caught,
> Wouldst thou disgorge into the general world.
> (AYL II, vii 64-9)

The Duke Senior, of whom we have heard nothing but good from the other characters and who is presented as the philosopher king of the "golden world," labels Jaques a diseased,evil

man. This view is furthered by Jaques' conduct in the scene where Orlando bursts in on the feasting foresters to demand food for himself and the starving Adam. Jaques "Seven Ages" speech belittles mankind by saying that we are all mere role players; the portraits themselves are all mean, cynical miniatures. This view of man is refuted by Orlando's entrance with Adam upon his back: the folktale opposition of kind and unkind is very clearly delineated. The motif associated with him is an evil one. In folktale terms Jaques is presented as a type whose nature is opposite to that of the hero.

Act II, scene iv is short but it alludes to one of the most powerful folktales in Britain. In this scene Jaques places the head of a slain deer on the head of the hunter who slew it and suggests that the figure be presented to the Duke "like a Roman conqueror" (AYL IV, ii 3). A song is then sung:

> What shall he have that killed the deer?
> His leather skin and horns to wear:
> Then sing him home.
> Take thou no scorn to wear the horn,
> It was a crest ere thou wast born,
> Thy father's father wore it,
> And thy father bore it.
> The horn, the horn, the lusty horn,
> Is not a thing to laugh to scorn.
> (AYL IV, ii 10-18)

Conventional wisdom has it that this is "a tableau of a pagan rite in praise of hunting... and the lusty choral singing celebrates comradeship and possibly fertility also."[38] I take this brief scene to be what Luthi calls a

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[38] Michael James, As You Like It (London: Edward Arnold,

truncated motif: it further sharpens the outlines of Jaques' character as villain or false hero. The motif in this play has been abridged considerably, and so to discuss its relation to Jaques and to AYL fully I am obliged to consider in detail the motif in its complete form as it appears in a folktale and as it is used in a fuller form in another of Shakespeare's plays, The Merry Wives of Windsor.

The folktale type is "The Wild Hunt" and the specific folktale is "Herne the hunter." The following are versions of all three variants of the tale and are taken from Alexander Porteous' Forest Folklore:

> In the reign of King Richard II one of the keepers of Windsor Forest was known as Herne. He owned two hounds of the St. Hubert breed, and on account of his great knowledge of woodcraft and skill in hunting King Richard held him in particular esteem. His fellow hunters consequently hated him and plotted his destruction. One day the king, when hunting, was almost slain by an infuriated stag, but was saved by Herne interposing his person and receiving the blow instead. Herne, to all appearances, was dead, when suddenly a tall dark man appeared, giving the name of Phillip Urswick, who, for a reward offered by the king, declared he would effect a cure. He first cut the stag's head off, and bound it to the head of Herne, who was then conveyed to Urswick's hut on Bagshot Heath. The king announced his intention of making Herne his chief keeper if he recovered, and Urswick promised faithfully to look after him. The other keepers regretted that that he had not died, and Urswick offered them revenge if they would grant the first request he made. They agreed, and Urswick told them that, though Herne would recover, he would lose all his skill. Herne duly recovered and was appointed chief keeper, but found his former skill gone from him. King Richard annoyed at this, revoked the appointment whereupon Herne, in despair, hanged himself upon an Oak tree from which his body mysteriously disappeared. The two immediate successors as chief hunter also lost their skill,

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38(cont'd) 1965) 56-7.

> and appealed to Urswick to remove the spell. He informed them that the curse of Herne's blood was upon them, and told them to repair to the Oak, where they would learn what to do. When they reached the tree the spirit of Herne appeared to them, and told them to bring horses and hounds for the chase the next night. This they did, and Herne, leaping on a horse, ordered them to follow. He led them to a beech tree where he invoked Urswick, who burst forth in flames from the tree. In fulfillment of their promise he ordered them to form a band for Herne the Hunter, and made them swear a fearful oath to serve him as leader. Afterwards night after night, this band ravaged the forest and thinned the deer. King Richard heard of these doings and repaired to the Oak where Herne appeared to him desiring vengeance on his enemies, which, if done, he would trouble the forest no more in his reign. They were accordingly hanged, and Herne vanished. After King Richard's death Herne and his band reappeared, and during the following eight reigns ravaged the Forest of Windsor.
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> Another version of the legend is that Herne had committed some heinous crime and in remorse hanged himself; while a third says that it is a forest demon in the shape of Herne, with stag's horns on its head, which haunts the forest and endeavors to persuade the keepers to sell their souls to him.[39]

All three of these tales are variants on the type of the "Wild Hunt", a folktale that is widespread in Britain under other names --"Gabriel Hounds","Gabriel Ratchets" "The Devil's Dandy Dogs", "The Sluagh", or "The Host." The hunt is sometimes led by the devil, sometimes by other damned souls who have been given "a local habitation and a name." The hunt occurs at night and is often perilous to encounter: it carries off the wicked and the ungodly and the unwary must fend it off with prayers if they are caught out in the open by the hunt. Herne's tale is a variant on this tale type that has been combined with a tale of a wood spirit and

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[39] Alexander Porteous, Forest Folklore (London: Allen, 1928) 270.

a tale of a wretched suicide.

Jaques' actions, in particular the placing of the head of the deer on the huntsman, fall under the folk motif of transformation into a beast. Given Jaques' previous folktale associations and his Proppian function the presence of the the motif here is consistent with the character of villain or false hero. It is usually a villainous or demonic figure who effects transformations from man to beast in folktales.

In MWW the Herne the Hunter motif shows up untruncated. Falstaff has arranged to meet his two potential mistresses in the forest: he is to be dressed as Herne the Hunter. Specifically the motif requires that Falstaff be well antlered (MWW V, v); the stage direction reads *Enter Falstaff disguised as Herne, wearing a buck's head.* The ambiguity of the motif is expressed in succinct terms by Falstaff: "O powerful love, that in some respects makes a beast a man; in some other, a man a beast" (MWW V, v 4-5). The bestial aspect is mirrored by Falstaff's conduct in the play: he propositions the two married women and threatens the domestic peace of Windsor. As such he is consequently tormented in the forest in imitation of the sufferings experienced by those damned to ride with the Wild Hunt. But he is redeemed. In fertility rituals figures like the horned god are dangerous and have to be tamed, reclaimed, or in some way exorcised if they are to stay in the community. Falstaff is reintegrated into the community; Jaques is not. Since Jaques is associated with these motifs he must be

reconciled to the community in some way or exiled to a life outside the human community. At the end of AYL, where all the sexual and potentially destructive energy is harnessed in a socially acceptable way, Jaques is exiled since there is no way to make him safe. Falstaff, in The Merry Wives of Windsor, is treated just like any unfortunate sinner who is caught up by the hunt: the sinful and the damned in the Wild Hunt suffer the most exquisite torments during their perpetual ride and so Mistresses Page and Ford's stratagem to have the children pinch and burn him for his lechery is quite in keeping with the nature of the original. Falstaff's predicament in MWW is also similar to the first tale quoted above in that he too is betrayed. However, unlike the unfortunate Herne, Falstaff is redeemed and forgiven and he is allowed to rejoin the "festive" community. Shakespeare is obviously using his audience's familiarity with this tale in his play; to some extent he also doing this in the horn scene in AYL. The detail that links the Herne tale to Jaques is the tying of the stag's head to one of the foresters.

> Jaques: Which is that killed the deer?
> Lord: Sir, it was I.
> Jaques: Let's present him to the Duke like a Roman conqueror. And it would do well to set the deer's horns upon his head for a branch of victory.
> (AYL IV, ii 1-5)

To some extent this action resembles the fairy sorcery worked upon Bottom in MND and which gives him an asses head. Shakespeare has borrowed this directly from Reginald Scot's The Discoverie of Witchcraft. The bestowing of animal heads upon humans is not a kindly action and is associated with

magical motifs like shapeshifting and magical transformations. On the one hand the the audience might regard the bestowing of horns on a married man as merely the expression of a Tudor commonplace for making a cuckold; on the other hand the symbolism of the horned head has other equally prominent antecedents in folklore, literature and mythology that are less comic. In Tudor folklore the cuckolded husband grows a rack of antlers because of, and symbolically to compensate for, the excessive sexual and adulterous activity of his wife. In Greek mythology Actaeon was turned into a deer because he had presumed to see the goddess Diana at her bath. In both instances horns are bestowed for the breaking of a sexual taboo or for inappropriate sexual behavior. Often this transformation leads to destruction: Actaeon is torn to pieces by his own hounds. The message of the motif is clear: excessive sexual energy is dangerous and potentially destructive. Jaques' action with the stag's head is then ambiguous since it is potentially very destructive. The action in the "Herne the Hunter" folktale and the motif in general is diabolical and the audience might be expected to see Jaques' action in a similar light. Jaques' character is not of the same order of villainy as Phillip Urswick, but the action's folktale connotations are threatening and ill-omened and these are consistent with Jaques' actions so far. In a dramatic context the scene is quite different from those that precede and follow it: the emphasis on cuckoldry in this scene jars

the ear in comparison to the courtship scenes which surround it. Shakespeare consistently shows Jaques to be out of tune (a "compact of jars"; AYL II, vii 5) with the rest of the company. These folktale motifs do not have a determining effect on the audience's experience of Jaques but certainly they do suggest that his character has villainous undertones.

I have already discussed in the previous chapter figures called the "false hero" who attempt to steal the bride or falsely to take credit for the defeat of the dragon by stealing important tokens (e.g. the dragon's head). Usually the hero appears in disguise at the last moment and displaces the "false bridegroom" at the altar. This does not happen in AYL but it is curious that the rites cannot go forward without Jaques' absence. To some extent the role of the false hero or bridegroom is played by Malvolio in Twelfth Night: he must be dispatched before a marriage can occur. In this Jaques and Malvolio are similar and it might be said that in addition to the dramatic reasons that require their absence the playwright has cued the audience occasionally with material from folklore to indicate the character's true nature and proper status. In AYL it is the discordant sentiments that Jaques expresses coupled with the ominous folktale motifs that are associated with him which make it dramatically necessary for him to leave. His desire to live in the cave with the Duke Frederick, his character as a wanderer, his folktale resemblances to sorcerer,

diabolical betrayer, and false hero all make him a suitable victim for the Wild Hunt, and not a proper guest for a wedding festivity.

The third and final group of folktale and ballad motifs and types that bear a relation to AYL center around the heroine of this play, Rosalind. Rosalind's story resembles the Cinderella tale type: many of the motifs and types commonly associated with that tale are to be found in AYL. Cinderella is one of the most popular and widespread of folktales; in Katherine Brigg's collection of British folktales there are eleven variants of the tale indigenous to the British Isles; they are "Ashpitel", "the Broken Pitcher", "Cap'o'Rushes", "Catskin" (two variants in Briggs), "The Girl who went through Fire, Water, and the Golden Gate", "the Grey Castle", "The Little Cinder Girl", "Mossy Coat" and "Rashin Coatie". Consequently the tale and its motifs probably would have been familiar to Shakespeare's audience.

Like Cinderella, Rosalind is abominably treated by a close relation: the Duke Frederick corresponds to the wicked step-parent so common in this type of tale. He is the AYL expression of the motif "the unkind relation" and his actions correspond to the motif "unnatural cruelty." The unnatural relation's cruelty forces her to flee to the forest, the motif "flight." The reason for this flight is much the same in all the Cinderella tales: in this tale Duke Frederick, like the other step-parent types, is jealous of

his daughter's reputation and banishes Rosalind in the hopes of bettering his own daughter's fortunes. He answers his daughter's objections to Rosalind's banishment in terms which place him firmly within the folktale tradition:

> Duke Frederick:
> She is too subtile for thee; and her smoothness,
> Her very silence and her patience,
> Speak to the people, and they pity her.
> Thou art a fool. She robs thee of thy name,
> And thou wilt show more bright and seem more virtuous
> When she is gone. (AYL I, iii 73-8)

This hatred arises from a different source than in Lodge's Rosalynde: in Lodge it is the dynastic threat that Rosalynde presents to the Duke himself that prompts the banishment: Torismond fears that a future husband of Rosalynde's might claim the throne for her. Shakespeare has de-emphasised the political aspect of this action and heightened the traits that put the Duke in the Cinderella tradition. In a stylistic sense he has made the hatred less real and more abstract. Like the unnatural relations in most folktales the hatred manifested by the Duke Frederick is unexplainable. This of coure cues the audience to the nature of both the action and the heroine.

Rosalind's flight follows that of her folktale forbears in that she, like Cinderella, Cap'o'Rushes, Mossy Coat and Catskin, assumes a disguise that effectively hides her from the world and from her lover. As in the folktales Rosalind's disguise as Ganymede does not seem "realistic," at least in the sense that we use the word today, but this is beside the point: Shakespeare did not make a grotesque and obvious

error when he assumed that his audience would believe in Rosalind's transformation: obviously the folktale conventions that inform this motif were as plain and as sensible to him as ours are to us. A bit of soot, a cap and gown of rushes or catskin, or a mossy coat are effective and "realistic" by folktale conventions. Rosalind's transformation to Ganymede merely follows the dictates of this folktale motif:

> A gallant curtle-axe upon my thigh,
> A boar spear in my hand; and, in my heart
> Lie there what hidden woman's fear there will,
> We'll have a swashing and martial outside,
> (AYL I, iii 113-6)

This is as distant from Rosalind's real appearance and station as Cinderella's rags and scullery chores are from being a princess. Therefore, I do think that Rosalind's disguise is faithful to the spirit of the folktale motif even though I can find no motif involving the transformation of one sex to another.

The same difficulties face Rosalind/Ganymede as do the Cinderellas in the traditional tales: Orlando has seen and loved her in her royal state, but he must recognise her in her disguised or transformed state before he can marry her.[40] Shakespeare has compressed one aspect of the traditional tale rather curiously by having Orlando meet Rosalind/Ganymede three times in the forest and by having Ganymede demand that Orlando imagine that Ganymede is Rosalind. In the Cinderella folktales she usually attends a

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[40] Iona and Peter Opie, eds., "Cinderella," The Classic Fairy Tales (Toronto: Oxford UP, 1974) 158.

social gathering three times --a ball, or a church service-- and there comes to the attention, and wins the heart of, the prince. Usually Cinderella has to leave before an appointed time: this is the "threefold flight from the ball" motif. In AYL Rosalind encounters and courts Orlando three times. No doubt the dual role owes a lot to Lodge, but it is nontheless significant that the play on identity inherent in the disguises corresponds so closely to the folktale. Further, the episode in which Rosalind faints at the sight of Orlando's bloody napkin (AYL IV, iii 151-80) functions in the same manner as Cinderella's last hasty flight from the ball: it provides a clue to her true nature just as the slipper does. It could also be said in an abstract folktale manner Shakespeare has managed to show the audience the "fall," the emotional commitment, which Rosalind has made for Orlando. Rosalind's faint is also, in the folktale style, a representation, a display of sympathetic magic since both characters are "cast down" by love. This faint or fall perhaps illustrates how closely the two characters are attuned to each other at the moment.

The centrality of Rosalind in resolving the courtship is also not found in Lodge. In particular the magical and formulaic resolution of the multiple courtships is folktale like in its use of formula and repetition (AYL V, ii 79-117). The repetition in this section is important in three ways: one, it is part of the abstract style of the folktale and consequently marks the event off as part of the

folktale world of wonders; two, it repeats because it is important to the tale itself. That particular episode and what follows emphasise the importance of the resolution of the courtship conflicts as opposed to the dragonslayer conflicts; three, it focuses on Rosalind. This focus is consistent with the nature of the heroine in three of the English versions of Cinderella: Cap O'Rushes, Catskin, and Mossycoat. In all three tales, after the three-fold flight, the prince becomes deathly sick; in all three it is the Cinderella figure who comes to the prince and who chooses to reveal herself to him. Certainly the degree of control exercised by Rosalind in AYL is similar to that exercised by these heroines. Furthermore the wounded condition of Orlando and his inability to play at courtship any longer make his condition and his position relative to the heroine very much like the males in these Cinderella tales: he is lovesick and powerless.

There is in this shift in emphasis a peculiar symmetry. The de-emphasis of Orlando's combat with the lion and more precisely the presentation of the blood token to Rosalind highlights those characteristics in the hero that are unheroic but nonetheless important: the ability to make self-sacrifice and to exercise compassion. In contrast to this Rosalind exercises those traits of character not usually associated with the heroine in Cinderella tales: she is energetic, decisive and intrepid. Further it is possible that the heroine, not the hero, defeats the dragon through

her agent, the religious old man.

Finally, as required by the Cinderella tale type, Orlando recognises her in her forester's garb and utters this recognition in conversation with the Duke Senior:

> Duke Senior: I do remember in this shepherd boy
> Some lively touches of my daughter's favor.
> Orlando: My Lord, the first time that I ever saw him
> Methought he was a brother to your daughter.
> (AYL V, iv 26-9)

This utterance precipitates --or rather allows by folktale conventions-- the subsequent appearance of Rosalind in her true form. Again this has an abstract folktale-like symmetry since it was Rosalind who first recognised and loved the hero disguised as a churl at the beginning of the play. The addition of this portion of the Cinderella tale to the play gives the play a pleasing structural and emotional symmetry. This in turn leads to marriage and the inevitable fairy tale ending-- "and they lived happily ever after." Rosalind is now reunited with her father, a reconciliation that does not happen in the tales until after Cinderella is married, and the wicked stepfather figure, Duke Frederick, is banished to the damp and gloom of a cave and Jaques' company--fitting punishment indeed. The presence of these motifs and types is not so suprising as their effect, since they shift the emphasis of the play away from the defeat of the dragon to the importance of wooing the heroine: the dragonslayer hero Orlando is no longer the center of attention; it has shifted to the Cinderella heroine Rosalind. The high point of the play is the reappearance of Rosalind as herself and her

resolution of the tangled relationships. In Rosalynde the heroine does not have as central a role in solving the knotted relationships; instead the lovers are brought before the good Duke, who is asked to arbitrate. At this moment Rosalynde says that she can settle the whole matter: she disappears and then returns as herself. The good Duke gives her to the Orlando figure (Lodge, 252). During the subsequent marriage feast news comes that the evil Duke is nigh and all the men spring to arms. There is a great battle and the evil Duke is killed; all the good characters are awarded riches and titles by the good Duke. Lodge's work follows the traditional Dragonslayer pattern faithfully in that the highlight of the play is the defeat of the great villain by the hero and his forces. Shakespeare has departed from this pattern by emphasising that it is Rosalind who unties all the connubial knots, that it is Rosalind who summons magical Hymen to preside over the weddings, and that it is Rosalind who, through her magical helper, the old religious man, defeats the the great villain.

The magical helper figure present in many of the folktales is not absent though the figure is, in AYL, not prominent. In the Cinderella stories the magical helper sometimes assumes the form of a fairy godmother, and sometimes the form of an animal such as a lamb ("Ashpitel"), or a calf ("Rashin Coatie"). In AYL this figure is present in Ganymede's magical uncle as I have discussed earlier. Here the magician helps Rosalind to unravel the gordian knot

of the various lovesicknesses and mismatches. This figure does not appear in Lodge's Rosalynde or in "The Tale of Gamelyn": it is a Shakespearean addition. This folktale motif has long been associated with a tale that AYL resembles in many other respects, and was perhaps deliberately inserted for that reason. This magical figure makes one last appearance in the play. In Rosalynde the nuptials of the couples are interrupted by the news that the wicked Duke is about to attack the forest and its inhabitants; Lodge's hero Rosader, his reformed brother Saladyne, and the Duke-in-exile, Gerismond, rise up and slaughter the evil Duke and his army; and thus the romance ends on a properly chivalric note. Shakespeare again deviates from his source in this matter and ends his tale on a more folktale-like, magical note: again the nuptials are interrupted by the hero's brother, young Jaques, but with different news:

> 2. Brother: Let me have audience for a word or two.
> I am the second son of old Sir Rowland
> That brings these tidings to this fair assembly.
> Duke Fredeick, hearing how that every day
> Men of great worth resorted to this forest,
> Addressed a mighty power, which were on foot
> In his own conduct, purposely to take
> His brother here and put him to the sword;
> And to the skirts of this wild wood he came
> Where, meeting with an old religious man,
> After some question with him, was converted
> Both from his enterprise and from the world,
> His crown bequeathing to his banished brother,
> And all their lands restored to them again
> That were with him exiled. This to be true
> I do engage my life.
> (AYL V, iv 145-60)

This is perhaps one of the improbabilities that the modern

temperament founders upon when seeing or reading this play, but given the presence and the necessary function of the magical helper in the Cinderella folktales it is not hard to see that Rosalind's magical uncle and the old religious man are functionally if not literally the same.

The shift in emphasis at the end of the play makes the lead characters curiously worthy of one another. In the Dragonslayer and Cinderella tales the hero and the heroine win mates that are, in contrast to themselves, inert and passive. The joining of the two tales and the shift in emphasis towards the heroine makes each character of sufficient stature to be truly worthy of their heroic mate. Overall this change gives the play a tremendous sense of emotional integrity and balance.

IV. CONCLUSION

The view that I have taken in this thesis is that Shakespeare's As You Like It is at least influenced by the folktales of Shakespeare's time, and futhermore that Shakespeare's audience, living as they were in a culture that was still highly oral, would be likely to see, feel, and understand AYL as a folktale.

The fact that Shakespeare's AYL conforms to Propp's Morphology is important in a number of ways. First, it places the play structurally within the folktale context of Shakespeare's time: the structural similarities between the play and the folktales and ballads of the time might lead the audience to view the play as they would a folktale. Second, the familiarity of the structure to the audience would be advantageous to the playwright and the play because the structure was the basis of tales that were both popular and culturally invaluable as entertainment and education. Since oral cultures keep only that which is necessary and valuable, a story that is current is by its very existence popular and important. By basing a play on the structure of a folktale in a highly oral culture Shakespeare is ensuring that his audience will both know and appreciate the significance and subject matter of his story. Third, given the mutability of the folktale form the audience would be accustomed to variations on a single tale and consequently be both charitable and sensitive to Shakespeare's version of the Dragonslayer tale-type. An audience in a typographical

culture often reacts with outrage if a director or a producer changes a well-known play: our print oriented culture is fixated on the final, formal version of a work. Shakespeare's audience would have been more tolerant and sensitive to structural variation in tales; a modern audience might just as quickly pick up the difference but would perhaps be distressed by it. The audience's familiarity with the folktale form also has a psychological dimension at two levels. First, familiarity with a form, even one as protean as the folktale, engenders both expectation and intimacy. The audience would expect, after sensing the folktale structure underlying the first scenes, a story that would, in the variable folktale manner, follow the pattern described by Propp. Intimacy is produced by the audience's familiarity with and expectations for the story's structure: this intimacy is the result of the diminution of the distance between the mind of the audience and the nature of the subject matter. The audience is more likely to feel and understand the story deeply because of its knowledge of the form. Second, if the folktale is representative of the psychological process of individuation, then the morphology of the folktale is also the morphology of that process. The audience might well feel at some level that they were watching something, familiar, enchanting, and in its way very serious, about the adventures of the soul, once they had been cued by the Proppian functions at the beginning of the play: deep calls to deep.

The folktale style, as described by Luthi, has also been incorporated into the play. As discussed in the last chapter it is possible that the peculiarities in style present in AYL are the result of the change in medium, from page to stage, but it is also arguable that the folktale style found in the play is the result of artistic design. The use of the folktale style has the same benefits as described above in relation to folktale morphology. The audience would have reacted to the style with the expectation that the play will present to them content consistent with that style. As with form, the style would encourage the audience to feel and understand the story as they do folktales. The folktale style goes a long way towards making the willing suspension of disbelief an easy process since the style is almost devoid of anything that is obstructive to the understanding. A folktale is devoid of those sophisticated and literary devices and commonplaces which require book learning to appreciate and which an orally enculturated audience might well find irksome. Since the play partakes of this style it like the folktale, engages the depths of the psyche rather than just the intellectual shallows. Max Luthi describes the folktale as "psychohygienic and psychotherapeutic".[41] It is so in part because its style forms no impediment to the understanding of the deepest reaches of the heart. Shakespeare's stylistic modification of the story indicates that he was using the

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[41] Max Luthi, The Fairytale as Art Form and Portrait of Man, trans. Jon Erickson (Bloomington: Indiana UP, 1984) 158.

folktale style to reach those depths.

The structure of AYL corresponds to what Propp calls the Dragonslayer tale. The Dragonslayer tale type is virtually universal and it is generally viewed to be symbolic of regeneration; Frye would call it the myth of the triumph of Spring over Winter. At a ritualistic, social level the tale is about the renewal of the king and society. On a personal and psychological level the Dragonslayer tale is about one stage in the growth and maturation of the individual psyche; as I stated in the introduction the Jungian term for this is individuation. Let us consider the Dragonslayer story, as it is presented in AYL, as a story of growth. In a Jungian interpretation of a folktale it is customary to view all the characters and events as expressions of the elements of a single psyche. The folktale therefore represents the individuation process of a single mind.

The opening scene of the play shows very clearly that Oliver wishes to keep Orlando in his lowly estate. Orlando states in his first speech that:

> I, his brother, gain nothing under him but growth, for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me his countenance seems to take from me...(AYL I i 12-17)

Orlando gains nothing but physical growth but is prompted by the "spirit of his father within him" (AYL I i 20-21, 6467) to mutiny against this servitude. This very plainly makes the conflict one of spiritual growth and is consistent with

the nature of the Dragonslayer tale. The emphasis on this is not present in Lodge's Rosalynde. Further the audience's perception that the play should be regarded as a folktale-like treatment of the growth of the spirit is strengthened by Oliver's obvious lack of motive for hating Orlando: this too is different than the source Rosalynde. In terms of folktale psychology this conflict represents the hostility and conflict which occur during the maturation process. Sometimes this hostility is external in that society's conception of what is an appropriate model or route to maturity is incompatible with the individual's development; sometimes the individual himself is of two minds on the subject having internalised social norms incompatible with growth or having a dominant attitude himself which stifles his development. Orlando's predicament is multiplied, a folktale device for emphasis, by Duke Frederick's treatment of Duke Senior; the psyche represented here is plainly paralysed in that it is hostile to any growth or change. Naturally this leads to conflict. Orlando's true nature finds expression in his battle with the wrestler Charles, yet another duplicate and representative of the hostile father figure. This assertion of his identity yields immediate positive results: unlike all the previous relationships, which are predominantly male, aggressive, and sterile, the hero's assertion of his own nature, and the momentary suppression of the oppressive father figure, leads to the development of a loving, feeling

relationship with a female figure. In Jungian terms this represents the awakening and development of a hitherto latent aspect of the personality: the feminine, feeling side of the psyche, or even the soul. This relationship, as discussed in the previous chapters is surrounded by folktale motifs for fertility, love and marriage. The token exchanged here promises further growth in that area.

After overcoming the wrestler agent of the father figure the hero is again threatened twice by an ascendant tyrannous father: both the brother and the evil Duke threaten physical destruction. The hero is then aided by a helper, here possibly a positive father figure called the wise old man in Jungian psychology. This figure is usually a helper or adviser to the struggling spirit: the wise old man provides the hero with the counsel to achieve part of his quest for self development.

The advances and retreats here are consistent with the nature of psychological growth, which is at best a fitful, circuitous, and difficult process. This process is often represented in fairy tales where the hero will unsuccessfully attempt a task twice, and on the third try succeed.

In psychological terms the very same things happen to the heroine in AYL as to the hero. The nascent female personality is also oppressed by a tyrannous father figure that promises to make the growth of that aspect of human nature impossible. The oppression is such that the heroine

undergoes a transformation. In Jungian psychology persons in folktales undergo transformations because they regress to some lower psychic level, e.g. they are possessed by an affect, greed, and are transformed into an animal, a wolf, or they are possessed by some other part of the personality, i.e. the shadow, the anima, or the animus.[42] In psychological terms it could be said that the heroine is possessed by her animus: i.e. oppressed by the masculine portion of the mind in a manner which cripples her feminine identity and which precludes any growth or contact with the positive masculine figure in the play. This is physically represented by Rosalind's disguise as Ganymede. Von Franz also states that adolescent girls often remain tomboyish and emotionally undifferentiated even after the onset of puberty. The masculine attitude is unconsciously adopted partially to protect a growing but still vulnerable feminine ego and partially to protect the new aspect of the personality from a hostile, i.e. aggressively male, environment. The violent wrestling in the first act and the assumption by Rosalind of the name Ganymede, the boy who was raped by Zeus, are indications that the mental climate is not conducive to the development of the feminine side of the personality. The danger is such that permanent damage to the feminine personality might result if it remains in this environment.

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[42] Respectively these are the repressed or latent side of the personality, the female portion of the male personality, and the male portion of the female personality.

It is also possible to look at Rosalind/Celia and Ganymede/Aliena as a composite heroine: Ganymede the possessed or threatened portion of the female spirit and Aliena the aspect of the spirit that is alienated but preserved, hidden in the forest and protected by the "swashing and martial outside" of Rosalind/Ganymede. The nature of the pair's disguises and their relationship with one another lends credence to von Franz's tomboy as protection theory.

Both Jung and Von Franz state that when a personality is caught between the vital necessity to grow and an environment pathologically opposed to it, then the personality is thrown back on the resources of the unconscious mind. This is represented in folklore and in AYL as the Otherworld, specifically the forest. Jung in particular regards the forest as a symbol of the unconscious and of the positive creative power of the Great Mother, the positive feminine principle. It is significant that the forest, symbol of the Great Mother, is ruled by the Good King, the Duke Senior. In psychological terms the forest and the court present mirror images to one another: Good King and Evil King; Great Mother in positive aspect (forest) and in negative aspect (court). This makes the characters' retreat to the forest, after the excessive male tyrannies of the court, particularly appropriate. Once in the forest Orlando's helper/wise old man Adam disappears: he is replaced by another positive male figure, the Duke Senior.

The forest is not an entirely without perils, for it is in the forest that Orlando and Rosalind come into contact with Jaques. As I have discussed in the previous two chapters, Jaques corresponds structurally with the false hero and typologically with a number of villains. The psychological nature of his menace is tied up with the fertile nature of the forest. The folktale references to the "Wild Hunt" and specifically to "Herne the Hunter" imply that excessive sexuality and compulsive unconscious behavior are constellated around Jaques. This is appropriate since all manner of wild energies are to be found in the unconscious, and an emerging personality must in some way ride herd on them or be driven by them. The compulsiveness of Jaques' wanderings and his sexual and demonic associations make him dangerous to the lovers: they must come to terms with him, and the psychic problems that he represents, before they can develop further. Therefore, it is significant that both Rosalind and Orlando reject him. No further development is possible if either the male or female aspect of the personality is seduced into compulsive behavior.

The result of possession by an affect is the withering of the spirit, as seen in Jaques' famous monologue (AYL II, vii 139-166). All actions or roles are meaningless if they proceed not from his whole will and spirit but from compulsion. Such a state of mind makes one into a beast, and these are exactly the kind of motifs which surround Jaques.

Therefore, Jaques and the state of mind that he represents must be either transformed into something safe, in the same manner that Oliver is redeemed, or expelled. In Merry Wives of Windsor exactly the same motifs surround Falstaff, and he is subsequently punished, redeemed, or exorcised so that he remains in the play. Jaques is not redeemed; therefore, he must be expelled. Jaques leaves the happy couples saying that he is going to a cave (AYL V, v 190). In Jungian psychology a cave is a symbol of the unconscious; it also signifies containment therein. It is perhaps appropriate that Jaques should be end up in a cave, just as in other fairy tales the evil jinn or demon ends up trapped in a bottle, jar, or some other enclosure. In psychological terms the forces Jaques represents are repressed or sublimated.

The Dragonslayer tale type usually climaxes with the hero's confrontation with the monster that is laying waste to the kingdom; in this instance it would be Duke Frederick. This combat leads to the marriage with the heroine. In AYL this conflict is, as it often is in folktales, attenuated over a series of stages or episodes. Orlando has already fought the monster in the form of the wrestler Charles. He fights the dragon again in the form of the lion and the snake. As I have stated in the first chapter the snake is a folktale motif for the devil and demonic possesion. Psychologically then, it could be said that by driving out the snake the hero has put aside the great wrath that he bears his brother, a terrible unconscious force that could

destroy him. A "lioness, with udders all drawn dry" then fights with and is conquered by Orlando. Derek Brewer comments at length on the significance of this battle, as follows:

> Why a lioness rather than a lion? It is possible that the lioness is a very much displaced image of possessive and thus predatory mother-love which will not let the boy go free to find his girl. The dried udders might be thought to represent her now dried-up uselessness. Once she is destroyed nothing holds him back. [43]

The removal of the snake from Oliver debilitates him as a villain and he becomes a harmless subordinate figure. Brewer states that the snake represents a "poisonous sexuality" and the removal of this psychic contaminant paves the way for the subsequent unions: in particular that of Celia and Oliver. This union is a forerunner of the marriage of the hero and heroine since Oliver and Celia are multiples or duplicates of the central pair.

Normally the presentation of the token from the dragon fight precipitates the marriage of the hero and the princess. This is not the case in AYL. It is at this point that the introduction of folktale material from the Cinderella tale type is most marked, since it defers the defeat of the great dragon in favor of the suitor test. Orlando's heroic and sacrificial action has defeated the hostile mother figure, and the remainder of the play is given over to showing how powerful the positive female figure is.

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[43]Derek Brewer, Symbolic Stories (Cambridge: D.S. Brewer, 1980) 114.

Up to this point the feminine side of the personality is as constrained as the male side is, and by the same tyrannous father figure or dominant attitude. The feminine personality remains in part unsullied in the person of her split Celia or Aliena: it is however as the name suggests alienated from the rest of the personality. As stated earlier, part of the feminine personality is possessed or transformed by the aggressive male aspects. Unlike the alter ego in the Cinderella tales Rosalind as Ganymede posssesses desirable characteristics. The alteration of this tale-type implies that some of the repressed aspects of the feminine are positive, even heroic. This of course complements the sacrificial aspect of the hero, usually latent, that wins Rosalind through the blood token. Shakespeare has altered the nature of the types, and in particular emphasised the importance of the feminine aspect of the personality by multiplying its presence and power in the types and motifs of the play.

Psychologically the suitor test is sounding out the male figure to ensure that he is not a type of the tyrannous and devouring father. The presentation of the blood token and the redemption of Oliver satisfy this test. The psychological importance of this test cannot be underestimated. The hero, having overcome one side of his nature in the dragon fight, still has to reconcile himself to the feminine aspect of his nature; otherwise he is an incomplete human being. But in doing so he must not become

possessed by affect, in this case the emotion love, so that love becomes destructive. This destructive aspect of the lover is represented in folktales by demon lovers, fairy queens, swan maidens, and wild huntsmen, all of whom destroy their beloveds. The suitor test is the folktale expression of the feminine aspect of the psyche protecting itself from the potentially destructive or dehumanising aspects of love. By governing the relationship in the manner that she does Rosalind redeems both herself and Orlando from the fate of the unhappy lovers in the ballads who, through the power of love, murder one another or reduce themselves to the hellish pair of reckless huntsman and hapless beast.[44] The importance of the test is also shown by Shakespeare's folktale multiplication of the elements: four couples' unions depend on the resolution of the test between Orlando and Rosalind.

In Cinderella tales the test has another aspect, a recognition test. In Cinderella tales this usually centers around the slipper, another token, or in the ability of the hero to see through the Cinderella disguise. Like all humans Cinderella is dual natured: she has a glorious luminous princess aspect and a low, dirty, scullery maid aspect. To be whole both the luminous and the shadow nature of the heroine must be recognised and accepted by the male protagonist. Once this is done then the princess nature of the heroine is liberated. This complements Celia's accepting

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[44] Child, "Leesome Brand" 1:178.

and loving Orlando's inferior split Oliver. The recognition and the satisfaction of the suitor test liberates all that is best in the heroine's feminine nature, and consequently it is Rosalind's magical power which readjusts all the misaligned couples and makes all the marriages possible. All the misaligned relationships are the result of the distortion of male and female nature; once the hero and the heroine have assumed their best and proper natures all the others fall into place. Like the Cinderella stories the heroine here holds all the cards. Psychologically, the acceptance or recognition of the feminine liberates all the positive and fertile aspects of the human personality; the result is briefly a heaven on earth and a multitude of fertile marriages.

It is implied also that this creative surge is also responsible for the final defeat of the dragon through the agency of the old religious man. Perhaps this victory does not properly belong to Rosalind, but the pre-eminence of the feminine at the end of the play overshadows it so much that it almost seems natural to assign it to the heroine. Psychologically it seems clear which, male or female, the author thought to be most important.

Shakespeare's changes to the dragonslayer tale amount to a simultaneous dramatic production of and psychological amendment to a national myth. The plurality of versions of the dragonslayer tale and their iconographical prominence are evidence enough that the tale is supremely important to

both the English national and the individual psyche. The marrying of the Cinderella tale to the dragonslayer tale and the prominence given to Rosalind and to the development of the female protagonist within the dragonslayer structure are profound changes, indicating as they do that union with the female principle, on an individual psychological level, is just as important as facing and conquering evil, the traditional focus of the Dragonslayer tale-type. The long success of Shakespeare's plays and the affection and esteem in which Shakespeare's heroines are held, particularly Rosalind, are testimony to the potency and effectiveness of Shakespeare's realisation and amendment of this tale-type.

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